

# MUSICAL AMERICA

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## TO RAISE PRICE OF OPERA SEATS TO \$6

**Metropolitan Directors Say Increased Cost of Productions Necessitates Change**

Opera prices are to be raised next season at the Metropolitan Opera House. Up to the end of this season \$5 has always been the highest price regularly asked for seats. Next Winter it will cost \$6 for a seat anywhere in the orchestra or orchestra circle. The advance affects the main floor alone.

There are 1,046 seats affected by the new scale, minus fifty-eight seats regularly set aside for the use of the press. The advance will affect subscribers as well as single-ticket purchasers, and will increase the revenue of the Metropolitan \$988 a performance when all seats are sold. This would mean an increase for the season of twenty-two weeks of \$108,680, or, allowing for the usual extra performances, approximately \$125,000. The Board of Directors of the Metropolitan has sent out the following circular letter explaining the advance in prices:

"In former years the public was satisfied if the performances presented included some leading stars, and the production of opera involved, consequently, little expense aside from the outlay for soloists. But the operagoers of to-day demand the best performances from every point of view.

"There is no public in the world so exacting, so discriminating, and so expert in its judgment as that which frequents the Metropolitan Opera House. To give performances measuring up to the standard now required necessitates the engagement of the most eminent orchestra conductors, the training of a well-equipped orchestra composed of high class artists, a thoroughly drilled chorus of the best obtainable material, *mise en scène*, stage management and general accessories which will satisfy the most fastidious demands, and the employment of a large and highly trained corps of assistants in all branches of stage work—all of which, with the added factor of the general rise in the cost of all labor and materials, has caused an enormous increase in the expense of the production of opera as now given at the Metropolitan Opera House.

"Owing to the rise in prices, which has affected theatrical as well as operatic productions, the managers of first-class theaters have been compelled within the last few years to increase the price of seats in the orchestra and front rows of the balcony from \$1.50 to \$2, but for more than twenty years the prices of admission to the various parts of the opera house have remained stationary.

"There is no good reason for adhering to the present scale of prices when the conditions under which those prices were fixed and accepted as just and reasonable have so vastly changed. The very heavy loss recurring each year and necessitated by the causes above explained has until now been borne entirely by the few stockholders of the Metropolitan Opera Company. To eliminate such loss entirely would require a material raising of prices throughout the house, but we do not desire to increase the cost of attending opera to those to whom such increase might mean a real hardship, that is, the occupants of lower priced seats.

"The stockholders of the Metropolitan Opera Company have renounced all claims to profits and if any season yields a surplus it must be devoted to obtaining greater perfection in the production of opera."

**Lillian Grenville to Sing at St. Petersburg and Monte Carlo**

Lillian Grenville, soprano, who closed her season with the Chicago-Philadelphia Opera Company last week, sailed for Europe on Tuesday last on the *Kronprinz Wilhelm*. She will rest for a time in Paris and will then make an automobile



MME. JEANNE KOROLEWICZ

—Photo by Matzene, Chicago

Soprano of the Chicago Opera Company, who, during her first year in America, made a distinctly favorable impression—She will join Mme. Melba's Opera Company, which is to give performances in Australia next season.

tour of Spain. After a brief visit to Biarritz she will resume singing, playing engagements in St. Petersburg and Monte Carlo. Her St. Petersburg engagement is for two months. She will not return to this country until probably in January.

### Tilly Koenen's Return Assured

M. H. Hanson announces that Tilly Koenen has been able to cancel her Russian tour and will return to America in November, 1911. Miss Koenen will be available until March, 1912, when her contracts will compel her to return to Berlin, notwithstanding the fact that her American manager has already received many requests for her services at the 1912 Spring festivals, a field in which this brilliant contralto has been especially successful. Miss Koenen will make her reappearance in New York in October, after which a tour of the entire United States and Canada will follow. She will bring her own accompanist with her.

### Frieda Hempel for the Metropolitan?

It is among the possibilities that Frieda Hempel, soprano of the Berlin Royal Opera, may sing coloratura rôles at the Metropolitan Opera House next season. General Manager Gatti-Casazza stated last week that negotiations were in progress with the Berlin Opera to obtain Miss Hempel's services.

"It all depends," said Mr. Gatti-Casazza, "on whether or not the German Emperor is willing to grant Miss Hempel a leave of absence. If he is Miss Hempel will sing for us."

It is announced that the season at the Metropolitan next Winter will be of twenty-two weeks, and not twenty-five, as previously stated. All the chief principals will return. Leo Slezak and Carl Jörn, the tenors, will be prevented by European engagements from returning until after January 1, 1912. Caruso, Farrar, Fremstad, Gadski, Destinn, Homer, Amato, Scotti and Jadowker will all be with the company again.

## MANY NEW OPERAS PROMISED CHICAGO

**Dippel Announces Plans for Next Season—Tetrazzini May Be Engaged**

CHICAGO, April 8.—Eight or ten operas new to Chicago are promised for production next Winter by the Chicago Opera Company. A conference was held this afternoon by General Manager Dippel and the Board of Directors and afterward an announcement was made of the plans for the ten weeks' season. It is probable that Mme. Tetrazzini may be engaged for a limited number of performances, for she is now considering an offer to that end. No action was taken with regard to the Philadelphia season.

Mr. Dippel will sail for Europe within a week and intends to scour the Continent for American girl singers, several of whom he hopes to be able to engage. Chicago has subscribed nearly \$200,000 for the season of 1911-12—more than double the subscription of a year ago. In a season of ten weeks fifty performances will be given. Among the operas new here will be "Le Jongleur de Notre Dame," by Massenet; "Il Segreto, di Susanna," by Wolf-Ferrari; "Quo Vadis?" by Nougues; "Samson et Delila," by Saint-Saëns; "Natoma," by Victor Herbert; "The Jewel of the Madonna," by Wolf-Ferrari; "Cendrillon," by Massenet, and "Manon Lescaut," by Puccini. The production of Erlanger's "Aphrodite" and an Italian novelty to be announced later is contemplated.

Almost the entire musical staff, including the general musical director, Cleofonte Campanini, members of the stage department, headed by the stage director, Ferdinand Almans, and the entire technical staff have been retained for next season. Misses Mary Garden, Caroline White, Alice Zucchi and Eleanora de Cisneros, Mme. Jane Osborn-Hannah, and Messrs. Amedeo Bassi, Charles Dalmorès, John MacCormack, Hector Dufranne, Mario Sammarco and Gustave Huberdeau have been re-engaged, and contracts have been renewed with Misses Marie Cavan, Minnie Egner, Mabel Riegelman, Giuseppina Giacomini and Alice Eversman, Messrs. Francesco Daddi, Edmond Wernery, Alfred Costa, Armand Crabbé, Nicola Fossetta, Berardo Berardi, Pompilio, Malatesta, Constantine Nicolay and Michele Sampieri. Negotiations with other artists are pending.

Maggie Teyte, the English soprano, will make her American debut in Chicago; Mme. Gerville-Réache, contralto, once with the Manhattan Opera House in New York, has been engaged.

**Everybody but Caruso and Gadski on Metropolitan Opera Tour**

The Metropolitan Opera Company starts on its annual Spring tour Sunday, April 16, leaving on two special trains, carrying 320 persons, for Montreal. Montreal's season consists of four performances, beginning next Monday night. This is followed by a series of four performances at Cleveland, four each in Cincinnati and Atlanta, the season to close April 29. The full company of orchestra, conductors and soloists will go on tour—all except Caruso, who will soon leave for his native Italy for a rest, and Mme. Gadski. The repertoire on tour will include "Königskinder," "Otello," "Faust," "Aida," "Madama Butterfly," "Tannhäuser," "Il Trovatore," "The Bartered Bride" and "La Gioconda," with "Cavalleria Rusticana," "I Pagliacci" and "Hänsel und Gretel" to be held in readiness for emergency.

### Mahler Sails Despite Illness

Though still a very sick man, Gustav Mahler, conductor of the Philharmonic Society of New York, sailed for Europe last Saturday on the *Amerika* of the Hamburg-American line. Mrs. Mahler accompanied him. It is their plan to go to the Austrian Tyrol as soon as Mr. Mahler's health will allow.



## BLAZING A NEW TRAIL FOR THE SINGER

David Bispham's Pioneer Work in Combining Musical with Dramatic Activities—A Field for the Operatic Artist After His Work on Opera Stage Is Completed

By WALDON FAWCETT

KNOWING David Bispham, the baritone, as one of the most intellectual of singers, you would probably give no second thought to the circumstance if, upon calling at his apartments, you found him engrossed in a copy of "Macbeth." But would not your curiosity be piqued if you discovered this versatile singer not idly perusing a copy of Shakespeare's tragedy, but energetically thumbing over the volume, with manifest definite purpose, marking "cuts" here in the lengthy passages and making penciled notation there, as though for the instruction of an actor interpreting the rôle on the stage?

Such was the experience of the writer when, a few days ago, he called upon Mr. Bispham in Washington at an improvised "study" where a huge satchel of books and manuscripts peeping from under the desk gave hint of operations by no means confined to the copy of "Macbeth" which was claiming attention at the moment. Thus confronted with such significant evidence

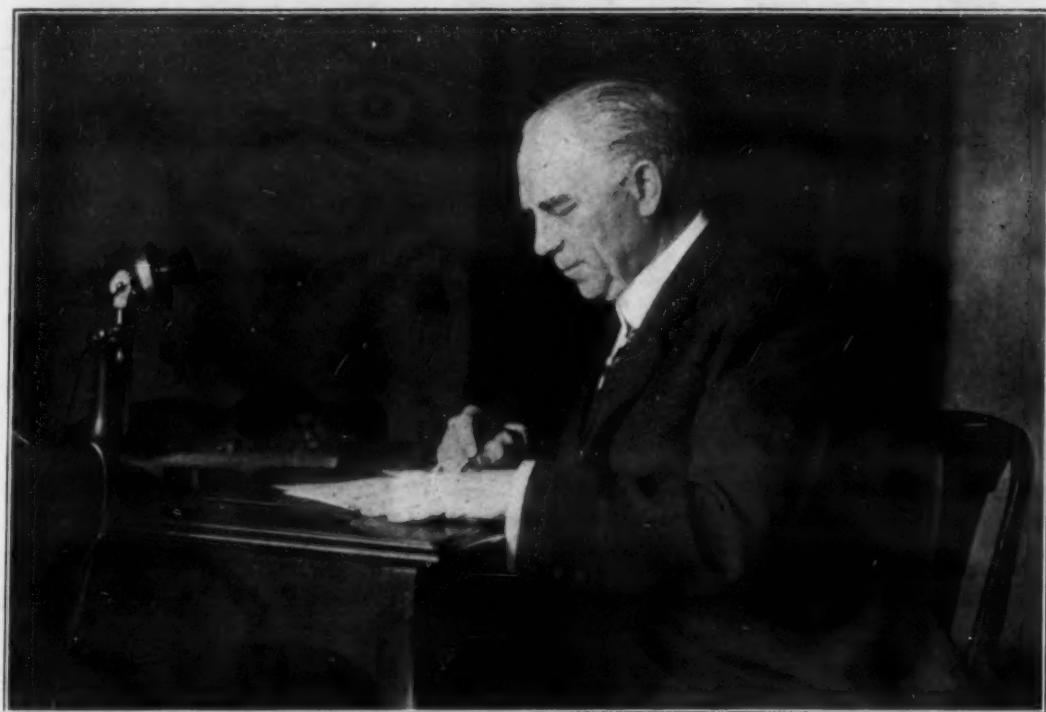
ment of opera at the height of fame to a continuation under the inevitable forewarnings of waning powers—usually detected by the artist long before the public has harbored such suspicion. For the singer who is capable of the transfer which Mr. Bispham is planning to make at some future date old age need have no terrors. And by the same token does it seem well worth while for other singers to be at some pains to fit themselves for such possible transition, if not naturally qualified by taste and temperament.

The idea must not be conveyed that the pioneer in this new field has any immediate spur to develop this new outlet for his energy, or, indeed, that he contemplates turning theory into practice in the immediate future. Indeed, in such magnificent voice has Mr. Bispham been this season that it appears ridiculous to talk of his abandonment of the field of oratorio, concert and opera in English. It is merely another exemplification of Mr. Bispham's commendable habit of laying plans long in advance. It is a radical move which he is to make, and, like all big undertakings, it will benefit from leisurely preparation. Moreover, Mr. Bispham has to find time for all his preparations—as, for example, the arrangement of his own stage edition of "Macbeth"—in the interludes of a very busy career. Already he is booked for concert appearances well up to the close of the year 1912, and for the coming Summer his manager has made so many engagements that it looks as though he would have to forego any extended vacation at his country seat in Connecticut. Facing such a prospect it has been nothing short of imperative that he take time by the forelock.

In speaking of his contemplated division of allegiance, Mr. Bispham said: "I have not yet hit upon even a tentative date for my entry into drama, although, as you see, I am at work on 'Macbeth' and I have accepted, or have under consideration, several other plays, including one very strong drama which was written for Richard Mansfield and which that actor would have produced had he lived a year or two longer. But all of these really belong in a future chapter of my plans, for, at the outset, I hope to appear in plays—some of which type have already been offered to me—in which dramatic action is combined with music, but wherein the music plays an important and a vital part rather than an incidental."

"Although I have not said much heretofore about this new plan of mine, it has been taking form for some years past. As evidence I may remind my auditors that for some time I have been devoting a gradually increasing amount of attention in my concert programs to poems set to music, such as 'The Raven' and 'King Robert of Sicily.' The supposition in many quarters has been, I know, that I was prompted merely by a desire to secure novelties for my recitals, but I may as well confess that the introduction of these readings to the accompaniment of special music has been done with 'malice aforethought.' If I devote all or a portion of my time to the drama I want to take my public with me, and I believe I can. But to do so I must, obviously, carry on an educational campaign with my audiences. I have done so primarily with these readings to music, and it has been attended, I think I may be pardoned for saying, with a most gratifying degree of success. As a second step I hope to take my whole public with me to the closely allied field of the drama with elaborate and original musical setting and thence to the sphere of the regulation type of drama, as, for instance, the Shakespearean tragedies."

Mr. Bispham has no thought of monopolizing this new field, although it might be said to be his by right of discovery, for no similar attempt has ever been made so far as known in this country, and only once in Europe. The prior effort was that of a French singer of note who essayed rather unsuccessfully to win a place on the French dramatic stage. However, the cases are not parallel. The French artist in question had something of that same dramatic ability and magnificent voice which would seem to fit Mr. Bispham for a stage career, but in the case of the foreigner these assets were more than counterbalanced by the misfortune of a provincial accent which so conspicuously proclaimed the artist a native of the South of France that he was not acceptable to the theater-goers of Paris. In other words, it was a local condition that would have no bearing upon the prospects of the average singer ambitious



David Bispham at Work

to round out his public career on the stage.

Speaking of the possibilities of the venture for others than himself, Mr. Bispham said: "There are a number of singers now before the public, such as Scotti and others, of marked dramatic ability, who, it seems to me, ought to be capable of making the transition from opera to drama quite as readily as I hope to make it. To be perfectly candid, however, I cannot say that I think that such singers are in the majority. On the contrary, as is well known, many of the most talented opera singers evidence very little dramatic ability, or at least have grasped only the operatic idea of acting, which, it need scarcely be explained, is not that which prevails on the dramatic stage. Of course

this is not saying that many of these self-same singers might not develop much more talent in this direction were they to give serious attention to it."

This latter observation by Mr. Bispham will be recognized as holding the kernel of the significance of this new move in its relation to the broad musical field. If singers can, from the outset of their careers, be brought to look upon the dramatic stage as a possible field of profit, after an operatic or concert career has passed its most profitable stage, it goes without saying that they will devote more attention to their attainments as actors and actresses. And added proficiency in that line might prove advantageous in the operatic field quite aside from any considerations of a stage career.

## CHEERFUL MUSIC BY DAMROSCH ORCHESTRA

Unique Program with Gadske as the Soloist, for the Pension Fund

The annual Orchestra Pension Fund concert of the Symphony Society of New York was given at the New Theater on the afternoon of Sunday, April 9. The event was signalized by the assistance of Mme. Gadske, as soloist, and by the giving of a program of "cheerful music" by the great composers, as follows:

Thomas, Overture, "Mignon"; Haydn, (a) Serenade, (b) Gavotte in D (instrumental by Dr. Leopold Damrosch); Weber, Air from "Der Freischütz"; Mme. Gadske; Tchaikowsky, Suite No. 4, "Mozartiana"; Saint-Saëns, Symphonic Poem, "Rouet d'Omphale." Songs: Schubert, "Who Is Sylvia?" "Gretchen am Spinnrade"; Franz, "Willkommen, mein Wald"; Schumann, "Wenn Ich früh in's Garten Geh'n," "Frühlingsnacht"; Strauss, Waltz, "Voices of Spring"; Ochs, Humorous Variations on a German Folksong (in the manner of Bach, Haydn, Mozart, Verdi, Gounod and Wagner).

Of the favorite old melodies orchestrated by Dr. Leopold Damrosch, the Bach was the better of the two, and thoroughly delightful. In the endeavor to preserve the naive simplicity of the Serenade, the orchestrator seems to have left the accompaniment too bare of interest which might justifiably have been added.

After the dazzling presentation of the "Freischütz" aria, Mme. Gadske responded to the applause with Richard Strauss's "Zueignung," of which Mr. Damrosch played the accompaniment.

The Theme and Variations constituting the last movement of the "Mozartiana" gave Mr. Damrosch's woodwind players an unusually fine opportunity to show their excellence. The woodwind variation revealed once more Mr. Barrère's supremacy on the flute. He does with the flute what Mr. Reiter does with the horn. With both of these extraordinary men the instruments upon which they play seem to lose character and interest merely as being such instruments, but to gain a new and greater value in revealing so completely the personalities of their performers. To make an instrument show its character is one thing, to show one's own character upon an instrument is quite another. The first clarinet player also distinguished himself greatly.

The Theme and Variations surpass in quality and character the three earlier movements of the "Mozartiana," except possibly the "Prayer." The suite should supplant some of the over-numerous performances of the "Nutcracker." David

Mannes's solo in one of the last variations was also to be spoken of in terms of commendation.

Mr. Damrosch gave a dainty and delicate performance of the "Rouet d'Omphale," in which Mr. Barrère again distinguished himself.

In the song group Mme. Gadske made, perhaps, the best impression with the two Schubert songs, making a fine climax in the "Gretchen am Spinnrade." "Sylvia" was given in English, with the somewhat disturbing result of letting an audience know what opera in English would be like with German singers. Mme. Gadske's performance was in general brilliant and commanding, although her tone was not at all times clear. Mr. Damrosch played his usual sympathetic accompaniments. Schumann's "Frühlingsnacht" it seems might have been given with more evidence of the nervous restlessness which animates it. As an encore number, the singer gave the inevitable "The Year's at the Spring," by Mrs. Beach.

The Strauss Waltz was gratifying to the audience, an audience which knows its music up to and through Wagner with such intimacy as to provoke much laughter in the clever Ochs Humoresque.

Conductor Damrosch was in genial mood and gave a concert as refreshing in character as it was worthy in its object.

ARTHUR FARWELL.

### Honor for Van Hoose in Rome

ROME, March 27.—Ellison Van Hoose, the American tenor, has received a command from Queen Margherita to sing here in a concert on April 8 for the benefit of the Italian Navy. Luigi Mancinelli, who is conducting the performances of opera here at the Costanzi, has heard Mr. Van Hoose sing the part of Arnold in "William Tell," a rôle which the tenor has sung with much success in Germany, with the result that he has promised him some appearances at the Costanzi.

### Home for Aged Musicians

A home for aged and infirm musicians, members of the Musical Mutual Protective Union, has just been purchased for \$10,000 in Clinton, Dutchess County, New York. The property consists of a farm of eighty-four acres and a brick house with twenty-two rooms which will be enlarged as the needs for more room increase. Old and disabled members will have the privilege of spending their declining years there.

### Mendelssohn Manuscripts Discovered

BERLIN, April 8.—The director of the Royal Academy of Music at Berlin has found among the musical archives of the Royal Library a number of Mendelssohn's manuscripts. One of these is the score of the incidental music to Calderon's "Steadfast Prince," which has never been printed and was long considered lost.



Mr. Bispham Before the Treasury Building in Washington

the famous baritone confessed. It was an "acting edition"—his own conception of this particular rôle and drama—upon which he was at work. And the circumstance, interesting in itself, proved infinitely more significant as the keynote to a new future opening not only before Mr. Bispham, but probably before numerous other singers as well, who will sooner or later emulate his example.

In thus blazing the trail to a period of broadened and extended activity for singers, quite beyond the present confines of their profession, Mr. Bispham has given added evidence of his right to the title of "the singer who thinks." It is a radical and unusual—one might almost say unique—undertaking which Mr. Bispham has projected. To put the matter in a nutshell, it may be said that his new ambition contemplates a gradual transition from the operatic and concert field, where he has long been so successful, to the somewhat kindred one of the drama with music, and ultimately to the drama itself. Hence the work upon an "acting edition" of "Macbeth," upon which Mr. Bispham is engaged.

The significance of Mr. Bispham's personal project in its application to the whole musical world lies, of course, in the fact that it opens a possible new world—a prolonged period of usefulness and increment—to the singer who is for any reason prompted to retire from operatic and concert work. Heretofore, as we know all too well, only the alternative of retirement in idleness or a career as vocal instructor has awaited the singer whose voice would no longer stand the strain of arduous operatic work or who preferred abandon-



# EXTENT OF FEMININE INFLUENCE ON AMERICAN MUSIC SURPRISES MME. MÉRÖ

**Pianist Marvels at Success of Women in Conducting Large Concert Enterprises and Otherwise Matching Their Abilities Against Men's—Our Interest in the Personalities of Artists to the Neglect of Their Art**



**Y**OLANDA MÉRÖ has armed herself with data about the American woman and is going to tell all of her friends in Hungary of feminine activity in this country just as soon as she lands in Buda-Pesth. The pianist will leave for Europe soon and next season will play in London, Paris, Vienna and other cities. She says that from girlhood she has heard that in this country woman is spelled with a capital W, and

that, after touring the principal cities of the country, she will corroborate the assertion.

"I found that women are in the lead everywhere in America," she said to a representative of *MUSICAL AMERICA*, who interviewed her in her beautiful apartment overlooking the Hudson. "They crowded into halls to hear my concerts; they took me in charge and gave me teas and dinners; and often they brought their husbands along with them. I shall not forget my surprise the first time I met a woman manager in this country. Her tact, resourcefulness and self-confidence amazed and delighted me. She looked and acted as if she could handle big things, and later, when I found that she brought symphony orchestras to her town and the greatest of the artists and that her concerts were very successful, I did not doubt it in the least.

"After that I met many local women managers and noted the musical clubs, composed of women, and I began to understand the importance they play in American musical life. Without them there would be little music in this country. American men are too busy to give it the attention that it deserves.

"I said to a charming woman president of a musical organization in a Western city one day: 'Do you find that women labor under any handicap in arranging important musical events? Do you think that a man could do any better?' She said, instantly: 'Women can do anything in America that men can and equally well, with the exception of some kinds of manual labor. But in the realm of art and the professions we take a back seat for no man. Twenty years from now the country will be full of women lawyers and doctors and dentists and editors. We already have many good ones. And music, you know, knows no sex.'"

## Not a Suffragette

Mme. Mero was asked if she had been converted to suffrage while in this country.

"No, indeed," she answered. But she added that she had read suffrage literature and would tell her friends all about it when she reached Europe. She will also take back with her a bag of golf sticks, for lately she has taken up this sport and finds it beneficial.

In discussing her recent tour Mme. Mero said that she had enjoyed all of her experiences, with the exception of her stay in some of the hotels in the smaller cities. In one hotel, in the South, the chairs were so unclean that she did not want to sit upon them, so she went into the lobby and talked for some time with the clerk of the hotel in an effort to muster up enough courage to make a protest.

Finally, she exclaimed: "I do not like your hotel at all. It is so dirty!"

"You're right," he said, amiably. "Why don't you come here, build a fine new hotel and make me the head clerk."

"What answer can be made to such a saucy impertinence?" asked Mme. Mero. I could think of none and retired crestfallen.

In Cincinnati Mme. Mero turned on the Ohio River water into a tub and after a look at it rang for a boy and wanted to know what had happened to the pipes.

"Oh, they all ask that question the first time they are here," retorted the boy. "I guess you're a stranger in town, aren't you? If you weren't you'd know that that's regular, sure enough water, straight from the river."



YOLANDA MÉRÖ, PIANIST, IN HER NEW YORK HOME

Mme. Mero met many interviewers and talked to them about music. But when she read what they wrote found in them complete descriptions of her hats, clothes and looks, but little about music. If she made protest she was informed that Americans care more about the personality of an artist than for views on art.

**Our Musical Papers Differ from Europe's.**

"The same is true of the musical papers," she continued. "They tell everything about the artist outside of his or her music, and do not print much about music itself. It is different abroad. There personal items are not longer generally than two or three lines and occupy an obscure position in the paper. Some American papers will print a two-column interview with a singer or a pianist on matrimony or on the question of whether women should smoke cigarettes in public, while an important new composition may get only two paragraphs, and outside of the city where the work is heard it is lucky if a line be printed about it.

"Probably the craze for telling how people look communicates itself throughout society and makes every one look as well as he or she can. I think the modish manner in which working girls dress in America is astounding. A hat is no sooner introduced on Fifth avenue than it is copied in Harlem or Fourteenth street and Brooklyn. Then the style spreads to other cities with magical rapidity. The cut of the gowns is copied just as religiously. It is surprising how the women dress so well, in view of the expense of clothes here. A waist that would cost me one hundred crowns in Hungary would sell for 350 here."

## Acquiring Popular Music

While Mme. Mero was talking a phonograph on one floor of the house was playing the waltz from the "Chocolate Soldier" and at the same time there came snatches of a march from a player-piano. She listened a moment. "That's how I learn popular music," she said. "I have picked up all the late comic operas and ragtime pieces in this way. I have never heard the 'Chocolate Soldier' except through the medium of the player-pianos. There are three player-pianos and two talking-machines in this building. Nearly every family in America seems to own some kind of a musical instrument. I suppose there are more pianos made here than there are

library tables made in Europe. Take the small American cities. First you have a bank on the corner, then a men's furnishing goods store, then a piano store, then a dry goods store, then a grocery, then a butcher shop, next another piano store, and so on. There are four or five piano stores in all the smaller American towns and they seem to be doing a good business too."

Mme. Mero is looking forward to playing at a concert to be given in Buda-Pesth by the pupils of Frau Professor Augusta Rennebaum, her teacher, who is a professor in the Nationale Conservatory of Buda-Pesth. It will be a Liszt program. Mme. Mero talked interestingly about her teacher, whom she regards highly.

In her European concerts Mme. Mero will specialize on Liszt compositions. She will also play Rachmaninoff's second concerto, which she regards as the most beautiful composition of the kind since the second Brahms concerto. C. A.

## SPIERING QUILTS PHILHARMONIC

**He Will Appear as Guest Conductor of European Orchestras**

Theodore Spiering, concertmaster of the New York Philharmonic Orchestra, who stepped in and directed the last seventeen concerts of that organization on a moment's notice, and who made a tremendous success as a conductor has announced that he has severed his relations with the Philharmonic Society.

Mr. Spiering will return to Berlin, from which city he will go as a guest conductor to several of the great European orchestras the coming season. He has received several important offers to preside over various organizations as concertmaster and assistant director, but will probably not accept any one of these. In addition to his guest conducting he will again establish his school for violin in Berlin.

In the five years in which he was in Berlin as a concert artist and teacher, Mr. Spiering succeeded in establishing himself firmly and his lesson time was almost completely filled. He had a large clientele of American pupils, two of whom are now before the public. Nicoline Zedeler is touring with Sousa's Band and Herbert Dittler made a successful concert debut in New York and will tour this country

next season. Mr. Spiering will sail about the end of the month and will hold Summer classes near Berlin, having already booked a sufficient number of pupils.

## CAMPANINI OFF FOR EUROPE

**Says a Good Word for the Operatic Awakening of Chicago**

Cleofonte Campanini, conductor of the Chicago - Philadelphia Opera Company, sailed from New York April 6 on the *Lorraine*, bound for Havre. On the same ship went also Marguerita Sylva, who is to turn her attention to light opera and star in Franz Lehar's "Gypsy Lover"; Mme. Bressler-Gianoli, Suzanne Dumesnil, Hector Dufranne, Gustave Huberdeau and Edmond Warnery. Campanini had encouraging words to say of the operatic uplift in Chicago before his departure.

"Chicago is undergoing an operatic regeneration, or more properly," said Campanini, "Chicago has just been born to grand opera. She was cold when the season began, and the singers struck their high notes to empty seats; but as the season advanced Chicago arose to the beauties of grand opera and responded to the call of art. At the last performance 3,000 persons were turned away from a house that seats 4,000. Chicago's inhabitants are now studying French and Italian in order that they may understand the words of the operas next Winter, and the sales of seats for next season's performances are unprecedented. Lectures on the opera are being largely attended."

Mr. Campanini will go first to his home in Italy for a few days' rest and will then proceed to London for the Covent Garden. He has already served seven years at Covent Garden and has been engaged for three more. He will return to America in October.

## Cavalieri May Replace Garden

PARIS, April 8.—It is said that Lina Cavalieri may be given the leading rôle in the opera "Siberia," instead of Mary Garden.

A Wagner Society has now been organized in Madrid to familiarize the public with the less familiar of Wagner's works.



## BALALAIKA ORCHESTRA TOUR AMERICA NEXT SEASON

Pavlowa-Mordkin Company and Imperial Opera House Ballet Among Other Attractions Planned for Visits to This Country



The Balalaika Orchestra, M. W. W. Andreeff, Conductor, Which Will Tour America Next Season

A CAMPAIGN unusually ambitious in character and wide in scope has been announced for the coming season by the management responsible for the tremendous success experienced by Mlle. Anna Pavlowa, Mikail Mordkin and their distinguished associates on the tour just closed. Scarcely were these great artists on ship board bound for Europe before Max Rabinoff and his associates made public plans exceeding in daring and enterprise those brought to such a successful culmination this year.

Principal among the announcements is that the Imperial Russian Court Balalaika Orchestra and its famous conductor, M. W. W. Andreeff, will be brought back to America early this Fall for one of the most extensive tours ever formulated. This world-celebrated organization, which visited the United States for a few weeks in an experimental way, will be augmented in numbers and given noted soloists. It will open its tour at the Metropolitan Opera House, New York, early in October, and will then be whisked across the continent on a special train, covering Canada, every State in the Union, Mexico and Cuba. Only one day will be accorded any city and

the largest auditoriums, convention halls and theaters will be used.

The same system will be employed that this management found so effective in the Pavlowa and Mordkin tournee. The special train will consist of an equipment that makes it a veritable meandering Russian village, and the artists will live on board surrounded by every comfort of home. Russian chefs will be employed, an extensive Russian library will be carried, and the library car will be so equipped as to be easily convertible into a chapel, so that Greek priests may hold service on board at least once every two weeks.

Another undertaking of marked significance is the bringing of M. Serge de Diaghileff's ballet from the Imperial Opera Houses of St. Petersburg and Moscow, including Karsavina, Geltzer, Feodorowa, Schollar, Nijinsky, Orloff, Rosay, Boulgakoff, and a big group of other famous stars. This company, by far the most expensive organization ever brought to this country by any management, is the Metropolitan Opera Company's newest project to enrich American artistic life.

Only fifty performances will be given in this country, for the double reason that the leave of absence granted by the Russian Government to the artists is limited

and comparatively few theaters can be found of sufficient seating capacity to pay the cost. Sixteen performances will be given by the Metropolitan Opera Company itself. The road tour, consisting of thirty-four performances, will be handled by Messrs. Max Rabinoff and G. P. Centanini under an arrangement generally believed to be similar to that which governed the Pavlowa-Mordkin tour last season.

The productions staged by M. de Diaghileff are on such stupendous lines that a solid train will be used to transport the scenery, wardrobe and baggage. Another will be necessary for the accommodation of the personnel, which exceeds one hundred and thirty-five persons. This enterprise will have its premiere in January.

Mlle. Anna Pavlowa and the immortal Mikail Mordkin will return to America next season. The management has announced that it will be their farewell tour, as the Government is insistent upon their permanent return to the Imperial Opera Houses of Moscow and St. Petersburg.

These wonderful artists, who broke all existing American records, both financial and as relates to mileage traveled, will be surrounded by a company of one hundred. They will give a new repertoire.

The magnitude of these several under-

takings, suggesting a revolution in what was regarded as the concert in other and more conservative days, has necessitated the formation of distinct business organizations to handle each. A corporation under the name of the Russian Amusement Company was licensed by the State of New York a few days ago to conduct the business of the Imperial Russian Court Balalaika Orchestra. The enterprises of Max Rabinoff, a \$50,000 corporation, was granted a similar license by the State of New York to handle the affairs of Pavlowa and Mordkin and similar undertakings, while the tour of de Diaghileff's Ballet will be under the direction of Rabinoff and Centanini.

In addition to these big spectacular enterprises Mr. Rabinoff will be heard from in the more conservative concert field. At the head of his offerings comes Dimitri Smirnoff, Russia's greatest tenor, from the Imperial Opera House of St. Petersburg and the Metropolitan Opera House of New York.

## CLEVELAND ENJOYS A SPRING FESTIVAL

### David Bispham Holds Audience Spellbound with Discourse and Song

CLEVELAND, April 8.—At the last of the season's "Pop" concerts which took place on Sunday the local orchestra had the assistance of the Singers' Club, Cleveland's most popular male singing society. In a combined program dignified by the title of a "Spring Festival" the two organizations with Mrs. Delta Harris Donaldson, contralto, and Sol Marcossion, violinist, rendered much good music. It was largely a repetition of the favorite numbers of the Winter and was received with enthusiasm by the audience which filled the Hippodrome. Three conductors graced the occasion, Johann Beck and Emil Ring for

the orchestra and Albert Rees Davis for the Singers' Club. As an affair of purely local interest the festival was both a prophecy and a success, because the excellence of the program and the evident delight in it on the part of the audience will doubtless warrant the hopes of its promoters that it may be made an annual event. There is no escape from the fact that a good local orchestra is the important and natural nucleus about which must center the musical life of a city. Choruses are helpless without it, soloists cannot render big compositions without its aid, and in itself it offers the best of musical education and enjoyment to its listeners.

Two other concerts of the week have been affairs of much distinction. On Wednesday, under the auspices of the Anti-Tuberculosis League, Lorraine Wyman of New York gave a recital of modern French songs and old ballads, in both French and English, which was one of those occasions of rare delight which come seldom into one's experience. Miss Wyman is young, beautiful and clever, a pupil of Yvette Guilbert, with whom she had eleven appearances in Paris during the early part of the season.

On Thursday evening the Mendelssohn Club, Ralph Everett Sapp conductor, gave its second concert and showed in Cole-ridge Taylor's "Sea Drift" and Granville Bantock's "Leprehaun" much variety of effect, both dramatic and lightsome. "Miss Nancy's Gown," for women's voices alone, made an excellent contrasting number. The club put Cleveland into its debt by securing the presence of David Bispham as its soloist, who sang and talked about his songs, and recited "King Robert of Sicily" and gave voice to his strong convictions on the subject of opera and concert-singing in English, all in his own magnetic and appealing way, putting himself into closest sympathy with his audience from the start and holding their attention to the very last word. No one but Schumann-Heink has quite the same "rapport" with his listener that Mr. Bispham has. He did "Danny Deever," of course, for the thousandth time

probably he said, and Loewe's grewsome ballad "Edward," which is almost as much his own.

ALICE BRADLEY.

### Flonzaley Quartet Plays for Wage Earners

An audience of nearly 1,700 persons crowded Cooper Union, New York, Monday evening, April 10, for the final concert in the People's Symphony Auxiliary Club's season. The services of the Flonzaley Quartet were donated for the occasion by E. J. de Coppet, its founder. The audience, composed of members of the wage-earning classes, listened with the greatest eagerness and enjoyment to a program consisting of compositions by Mozart, Glazounow, Haydn, Boccherini and Dvorák. The quartet played all its numbers in characteristic faultless fashion. In a meeting of the club preceding the musical program F. X. Arens, the musical director, addressed the audience.

### Newark Symphony Society Concert

NEWARK, N. J., April 8.—L. Carroll Beckel conducted the second of Lenten concerts given by the Newark Symphony Society at Wallace Hall on Friday morning. The program comprised Mozart's "Jupiter" Symphony, two movements of Beethoven's First Symphony; Andantino and Allegretto by Krug-Waldsee; Novacek's Sinfonietta; Fliege's "Chinese Serenade," and the "March" from "Tannhäuser." Mrs. Josephine Corcoran, contralto, sang Bohm's "Der Waldteufel," "The Sweetest Flower," Van der Stucken, and Mascagni's "He Loves Me, Loves Me Not." C. H.

### French Opera Company Scores in Louisville

LOUISVILLE, April 8.—The grand opera company from the French Opera House in New Orleans paid Louisville a three days' visit last week, presenting "Manon," "Hérodiade," "Thais" and "Les Huguenots." The company aroused a great deal of enthusiasm by its really splendid productions and brought forth a personnel of unusual strength and ability.

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## SCHUMANN-HEINK IN A CHICAGO CONCERT

Contralto and Mrs. Zeisler Features  
of Singverein's Notable  
Program

CHICAGO, April 10.—The Chicago Singverein, a vocal organization that has been before commended in these columns, which has made such rapid and decided progress under the direction of William Boeppler, was the basic feature of a concert given Sunday afternoon at the Auditorium, attracting one of the largest audiences of the season, the occasion being a benefit projected for the German Hospital. Director Boeppler has a swift, firm sweep of baton and has quickly organized his forces for very efficient work, not only for volume of tone, but for the quality of pianissimo. Bortlandsky's beautiful, but seldom heard, "Der Hirte Israels" proved to be a difficult but well read number, and the reading of Beethoven's "Die Himmel rühmen die Ehre Gottes" gave further demonstration of their precision in attack and finish as well as tone quality. Their second group included numbers by Mendelssohn and Brahms, the chorus scoring even better than they did with the heavier earlier selections. Fannie Bloomfield-Zeisler, the distinguished pianist, gave a brilliant reading of the Chopin Etude, op. 25, No. 9, and op. 10, No. 4, prefacing them by a Berceuse and concluding with a Liszt transcription from Mendelssohn's "Midsummer Night's Dream," being rapturously encored. Mary Munchhoff, a soprano, gave songs by Schumann, Taubert and George Henschel.

Mme. Schumann-Heink, who is herself again, of course, was the great sensation of the afternoon, singing with a limpidity and beauty of tone and a largeness of musical conception and appreciation that make her an ever-welcome and delightful factor as an expositor of an art she has graced so ably and so long. She sang the *Vitellia's* aria by Mozart with real beauty and a finish of technic that made the old classic a real jewel. As an encore she gave Schubert's "Erlking" with a sympathy and dramatic denotement that thrilled her audience. C. E. N.

### LUDWIG HESS, WHO MAKES HIS AMERICAN DÉBUT NEXT JUNE



Ludwig Hess, Eminent German Tenor,  
Who Will Tour America

Ludwig Hess, the German tenor, who is reported to be a bad sailor, will arrive in America early in June, to have a week's rest before he makes his début with the Milwaukee National Sängerfest. He will remain in America until August, as he has been engaged for the Seattle North Pacific Sängerfest in August. After this he returns to Heidelberg, where he will appear at the Liszt Anniversary Celebration, which will be conducted by Richard Strauss and Felix Mottl.

Another tour of America will begin the latter part of October, when Mr. Hess will be heard with all the leading orchestras and oratorio societies in America.

## OLGA SAMAROFF TO WED CONDUCTOR STOKOVSKI, OF CINCINNATI ORCHESTRA



Leopold Stokovski, Conductor of the Cincinnati Symphony Orchestra,  
and Mme. Olga Samaroff, the Pianist, Whose Engagement Has Just  
Been Announced

ST. LOUIS, April 8.—Olga Samaroff, the American pianist, has announced her engagement to Leopold Stokovski, conductor of the Cincinnati Symphony Orchestra. No date has been fixed yet for the wedding, but the ceremony will be performed quietly here at the home of Mme.

Samaroff's parents, Mr. and Mrs. Hickenlooper. Mme. Samaroff arrived here last night. She said to-day:

"No, I won't give up my concerts, but I will not attempt so many. Mr. Stokovski and I met first socially in New York City. Mr. Stokovski is the greatest orchestra

conductor in the world, and I admired him professionally. I played with him in Paris two years ago, and this season we appeared together in Cincinnati and Buffalo."

### PERMANENT ORCHESTRA FOR SAN FRANCISCO?

It May Result from Success of Organization Under Director Heller—Treble Clef Club's Concert

SAN FRANCISCO, April 4.—The Symphony Orchestra of thirty men, under the direction of Herman Heller, gave a program of English compositions Sunday evening at Hotel St. Francis. These concerts have been attracting large crowds and Mr. Heller believes that in the near future a larger orchestra may be a permanent organization in the city.

The Treble Clef Club offered a half hour of music in the Greek Theater in Berkeley Sunday afternoon and drew a large audience. The program included solos, quartet and ensemble selections. The soloists were Mrs. Gretchen Bennett Ayers, contralto, and Mrs. H. N. McMullin, soprano; and the quartet was composed of Mrs. Loomis le Page, Mrs. H. D. McCoy, Mrs. H. McCurrie and A. Price.

A recital of Passion music, "The Seven Last Words of Christ," by Dubois, was given at the Church of the Advent Friday evening under the direction of the organist, John De P. Teller. The choir was assisted by an orchestra and these soloists: Mrs. Carrie Brown Dexter, soprano; Miss E. M. Banta, contralto; Carl Anderson, tenor; Alfred C. Read, baritone; C. W. Castell, basso.

The Music Teachers' Association performed an interesting program Tuesday morning after the close of the business meeting. A Trio for Flute, Violin, Piano, op. 56, César Cui, was rendered by Louise Newbauer, Samuel Savannah and Arthur Fickenscher and was received with much applause. Mrs. Arthur Fickenscher sang charmingly in "Aghadoc," Howard Brockway, and Four Geisha Songs by Dalhousi Young, followed by "The Wind," Fickenscher. Mr. Fickenscher gave two piano solos by Debussy and was obliged to respond to an encore. Three songs from Tennyson's "Princess," op. 12, Benjamin Whippley, were sung by John Carrington in splendid fashion. R. S.

### Department Store Chorus Gives Fine Concert in Chicago

CHICAGO, April 10.—The house of Marshall Field a few years ago organized a choral society among its employees that has since given annual concerts and proved itself an organization of more than ordinary merit. Their third annual concert was given last Thursday evening in Orchestra Hall, under the direction of Thomas A. Pape, and with the assistance of the Thomas Orchestra. Considering the length of time the vocal organization has been working to-

gether, they have achieved an excellent balance in the parts, and their intonation is particularly praiseworthy.

The features of the concert were "Hiawatha's Wedding Feast," by Coleridge-Taylor, and Mendelssohn's "Hymn of Praise," both creditably given. C. E. N.

### "ROSENKAVALIER" IN VIENNA

Strauss's Opera Applauded with Enthusiasm at Its Première

VIENNA, April 8.—Richard Strauss's new opera, "Der Rosenkavalier," had its Vienna première to-night and the critics unite in calling it a great success. The first act aroused little enthusiasm, but the second and third acts awakened the audience to prolonged applause for the composer and the singers.

It is understood that Selma Kurz's troubles with the opera management have been adjusted and that she will sing at the next performance of Strauss's opera Monday night. Should she leave the opera here she would undoubtedly go to America.

### Mr. Heinroth's Last Lecture Recital

PITTSBURG, April 10.—Charles Heinroth, organist and director of music of Carnegie Institute, gave his concluding lecture of the season Saturday night at Carnegie Music Hall. His subject was Richard Wagner's "Tristan and Isolde," considered to be Wagner's greatest achievement. His talk was illustrated musically on both the piano and organ, the following excerpts being used: Prelude finale to the first act; introduction to second act and introduction to third act, Liebestod. A large crowd enjoyed the treat. E. C. S.

### To Conduct Cincinnati Festival Orchestra

PITTSBURG, April 10.—Carl Bernthaler will leave Pittsburgh May 20 for Cincinnati, at which time he will take charge of the Cincinnati Festival Orchestra, conducting its series of concerts for the Summer season. Ever since the disbandment of the Pittsburgh Symphony Orchestra Mr. Bernthaler has been taking life easy. He received his full season's salary from Edward E. Jenkins, who shouldered the orchestra's financial burdens. E. C. S.

### Concert by Julia Allen, Soprano

Julia Allen, an American coloratura soprano of the Royal Opera, Amsterdam, Holland, appeared in concert at the Hotel Plaza, New York, April 10. In the "Lucia" mad scene and other florid arias Miss Allen gave pleasure to a large and friendly gathering. Assisting the soprano were Hugh Allan, baritone of the Montreal Opera Company, and Leo Tecktonius, pianist.

### MAKES A SUCCESS OF OLD STRAUSS OPERA

Brussels Finds Pleasure in "St. John's Eve," Which Paris Rejected for Its Difficulties—American in the Cast

BRUSSELS, BELGIUM, April 8.—To the Théâtre de la Monnaie, in this city, has fallen the distinction of succeeding in a production of Richard Strauss's opera, "The Fires of St. John's Eve," where the management of the Opéra Comique, in Paris, which acquired the work shortly after its first performance in Dresden in 1901, found its difficulties insurmountable and never brought it to public performance. The success of the work here is indubitable, and it has already been announced for four performances next season.

The author of the libretto is Baron Ernst von Wolzogen, who derived his story from an old Flemish legend and changed the scene to Munich, in the twelfth century. The action takes place on St. John's Eve, and the hero, Conrad, a young stranger, starts the plot in motion when he kisses Lisbeth, daughter of the Burgomaster, before the crowd at the festival. Lisbeth, though in love with Conrad, plans revenge for the affront, and, when Conrad comes to sing of his love for her under her balcony, she persuades him to try to mount to her window in a basket. She leaves him suspended half way to her window and joins with the crowd of townspeople in mocking him. In a rage at the jeers Conrad calls magic to his aid, extinguishes all the lights in the town and condemns it to darkness for laughing at his love. Eventually the repentance of all concerned moves him to restore the light. The opera ends in a duet between the invisible lovers, which is said to be the most beautiful thing in the entire work.

The part of Conrad was created by the baritone, Signor Ponzio, and that of Lisbeth by Lily Dupré, soprano. The role of an inn-keeper, Poschel, was taken by the American basso, Henry Weldon.

The music of the opera is typical of Strauss and also characteristic of the story. The orchestration is rich.

### Bonci Ends His Tour in Chicago

CHICAGO, April 10.—Alessandro Bonci gave a return recital Sunday afternoon at the Studebaker Theater which attracted a very musical audience. It was the concluding concert of the long and successful tour, and despite evident weariness he made every number a perfect jewel in itself, as far as tone and technic were concerned, the beauty of his enunciation making even his English selections wonderfully telling. C. E. N.



## Frank La Forge Prefers Long-Distance Traveling Here to Short Trips Abroad

THERE is no use in wasting your spare time, believes Frank La Forge, the young American pianist, whose fame as an accompanist to celebrities extends not only across the American continent but through most of Europe besides. Not that Mr. La Forge has any excess of unoccupied moments on his hands—far from it! But as even the busiest mortal has a few now and then Mr. La Forge has undertaken to fill the occasional gaps by polishing up his linguistic achievements.

So when a representative of MUSICAL AMERICA called upon the pianist a few days ago he found him sitting before a miniature typewriting machine in the presence of a French teacher. His face wore an expression considerably more serious than it does when he sits at the keyboard.

"Merely a sort of diversion, nothing more," he assured his visitor. "I take every opportunity I get to brush up my French, which is, unfortunately, by no means as fluent as my German. You see, I lived in Berlin for many years and I have made many concert tours in Germany, so I have no trouble on the German side. But in the near future I expect to do some accompanying in Paris, so I must be ready for that too."

"My plans, of course, are pretty well known. I am to accompany the contralto, Alice Sovereign, on a tour in this country. Also Geraldine Farrar next Fall, and then I have the long tour with Mme. Sembrich, which takes us into Russia. During the Summer I have my regular concerts in the curious old German town of Rothenberg. The absolute quaintness of that old-fashioned place is unrivaled in any other German city. The citizens of the place are intent upon preserving its unique character and recently raised an awful fuss because some one announced his purpose of erecting a modern garage."

"While I was last abroad I made a vocal arrangement of a Strauss waltz which was sung in Vienna by Mme. Sembrich. It created an excellent impression and I received a very kind letter from the composer's widow. I was also profusely

thanked by the director of the Beethoven house in Bonn for sending them a picture of the house in which Beethoven died. It seems that my picture was the only one to be had throughout Germany."



Frank La Forge, the Composer and Pianist, in the Quaint Town of Rothenberg, Bavaria

"It may seem curious, but both Mme. Sembrich and I decided that we preferred to travel a very long distance in America than a short one in Europe. Our cars seem so much more comfortable and one does not find oneself so tired out. You find no parlor cars abroad as you do here and to take a trip lasting from nine in the morning till five in the evening is a dreadful ordeal."

"In the European cities as in all American music centers but New York I always contribute several piano solos to the song recital programs. I enjoy that thoroughly.

My greatest delight has always been to play Chopin and Beethoven. The fact that I play my accompaniments without notes should not be taken to imply that I wish to make an exhibition of my memory or that I am trying to set a fashion for others to follow. The fact is that I simply find it more convenient to dispense with them. It is merely a matter of personal preference. "I shall devote myself to accompanying for some years yet, but my ultimate object is to spend much time in composition—

## TO STUDY WITH YSAYE

### Zofia Naimski and Her Sister Plan Interesting Work Abroad

A cablegram has been received by the Misses Zofia and Marya Naimska that Eugene Ysaye will devote an hour a day to the further instruction of the former during July and August, and while Miss Marya will stay in Brussels her sister will proceed to Vienna to be among the friends of the famous Leschetizky, who always accompany him on his Summer trip.

Miss Naimska having been personally introduced to Leschetizky by her old friend, Ignaz Paderewski, will receive much valuable advice and encouragement from another course of study with her master.

The sisters will then reunite and after spending a short holiday in Italy will return to this country to resume their concert work, which has been fully recognized this year to be of very great importance by many organizations for whom they played.

### Ernest Hutcheson's Chopin Recital

BALTIMORE, April 10.—Ernest Hutcheson gave the fourth of his series of historic piano recitals at the Peabody Conservatory Tuesday afternoon. The program consisted entirely of works by Chopin as follows:

Ballade in G Minor, op. 23; Three Preludes, op. 28, Nos. 20, 23, 15; Phantasia, op. 49; Nocturne in C Sharp Minor, op. 27, No. 1; Sonata in B Flat Minor, op. 35; Three Etudes—G Sharp Minor, op. 25, No. 6; E Major, op. 10, No. 3; A Minor, op. 25, No. 11; Mazurka in D, op. 33, No. 2; Valse in C Sharp Minor, op. 64, No. 2; Polonaise in A Flat, op. 53.

W. J. R.

### Johannes Miersch's Many Recitals

INDIANAPOLIS, April 8. — Johannes Miersch, the violinist, has been filling numerous concert and recital engagements with his usual great success. He has made appearances recently at Newcastle, Indianapolis, New Harmony and Seymour, Ind., and will go on a Southern tour April 4, playing in Little Rock and Arkadelphia, Ark., Dyersburg, Tenn., Hickman, Kans., Jackson and Nashville, Tenn., and Birmingham, Ala. He will return for a recital in this city April 26 and will be heard in Washington and Vincennes, Ind., April 28 and 29.

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Dear MUSICAL AMERICA:

You probably remember the disastrous effect of "Brigg Fair" upon certain of the New York critics not many moons since? It is generally conceded that Donnybrook Fair is likely to be productive of any kind of a rumpus, but until the event referred to, "Brigg Fair" was supposed to be entirely harmless.

As you will remember, Mr. Damrosch substituted Wallace's symphonic poem "Villon" at the eleventh hour for Delius's "Brigg Fair," and although the program showed the change, the symphony society bulletin published a little in advance did not. Hence the difference among the critics as to what was actually played.

"Brigg Fair" has now moved to Denver, as appears from the reviews of Mischa Elman's recital on March 22. Elman's program showed the "Meditation" by Rawlins Cottenet, who, as you may know, is one of the directors of the Metropolitan Opera, and who is a well-known figure at the opera house and concert halls in New York. Although he is an American and a composer he is said not to believe in American composition. He believes in it sufficiently, however, to allow Mischa Elman and Fritz Kreisler to play his "Meditation." Perhaps it is a meditation upon the futility of American music. Who knows?

But back to our muttons. In accordance with a request which he received, Elman, instead of playing the Cottenet "Meditation," played, as a matter of fact, the "Meditation" from 'Thais,' a not vastly erudite work and one which, if not known to every passerby, might reasonably—might certainly, in fact—be expected to constitute a familiar part of the wonderful mass of knowledge which it is the habit of critics to acquire.

There are two morning papers in Denver, the *Denver Republican* and the *Rocky Mountain News*. The critic of the latter paper wrote the following words: "His playing of Paganini's 'I Palpiti' was one of the most marvelous things I ever have heard, and the 'Meditation' almost rivals the 'Meditation' from 'Thais,' which I heard him play before." In his closing paragraph he says: "He is the same Elman. But next time he comes I want him to play the 'Meditation' from 'Thais.'"

The scribe of the *Denver Republican*, with less desire to show off his knowledge (?) and his preferences, merely said that the violinist's most exquisite playing was done in Cottenet's "Meditation."

Ah, well, critics are but mortal, and if other mortals cast aspersions upon them they must remember that the critic, even though mortal, has a voice and an audience and that he, in turn, may speak among pointed words which will not find his detractors invulnerable. Don't shoot the critic, he is doing his best. Of course, I can say what I want to about critics, as they cannot give poor "Mephisto" any worse reputation than he has got.

By the way, in writing you last week about a certain friend of mine for whose musical judgment I had great respect, "although he lived in Denver," I will say that it was neither of the above critics to whom I had reference. The present episode, however, may bring a little justification to bear upon my remark.

It was a clever ruse adopted by the Kneisel Quartet last week to avoid the usual visitation of "Kneisel weather" upon them by the Almighty. The ruse consisted in announcing the concert at five minutes past 8 o'clock—the tickets announcing 8:15 as the hour—in the hope that the elemental outburst would be reserved for that extraordinary hour, while the concert could be slipped in and finished among happier atmospheric conditions at the usual hour at 8:15.

The supposition probably was that as

mortals know the usual hour for concerts they would appear at the right time, whereas, since a thousand years are as a day with the Lord and there is probably no customary 8:15 concert hour in the celestial regions, the matter of the hour would not come up until the event was happily over.

The plan failed. It was genuine old-fashioned Kneisel weather all day and evening.

I have been meditating a great deal lately on the reasons for the visitation of the divine displeasure upon the worthy Kneisels. If one knew just when it began and could study out the Kneisel programs of the period it might be possible to arrive at a conclusion, but then the Kneisels have at no time shown any particular inclination toward ultra-modernity, nor have they fallen off an iota in their performances of the classics.

I can easily understand how such a work as the Reger Quartet played last week could produce a cataclysm. I believe myself that with the arrival of such music it is about time for the end of the world, but an isolated instance of that kind is not accountable for these years of meteorological displeasure, except on the ground that the good Lord foresaw that the Kneisels would one day play the music of Reger and has tried to destroy them in advance of this disastrous event. Who has a better explanation?

Last week I spoke of the compositor and his desire for the enlightenment of the author, as evidenced by his remarks upon the proof which the author gets back from the print shop. St. Paul, Minn., however, contains a compositor who falls below the requisite standard of culture for a gentleman of this profession.

In an article on one of the St. Paul symphony concerts he had it that the soloist of the afternoon sang "Perished" from Wagner's "Die Meistersinger." Philological reflection would indicate that the "Preislied" was intended. "Perished," however, might do as a title for *Beckmesser's* song.

The compositor's sins, however, are not as great as the sins of authors. Authors can force their iniquities to an issue. They can print them, proof-read them and promulgate them, bad as their thoughts and their language may be. The compositor is, at least, subject to the will of the proof-reader and can be made to swallow his sins.

The compositor may be guilty of an error like the above, and he may be abetted by the sins of a careless proofreader, but these are venial sins in comparison with those of the author of faulty diction (no, my friend, the subject of singing shall not be allowed to monopolize this word "diction," especially as it is usually misused in that connection).

Consider for a moment the following highly enlightening sentence which my eye lately fell upon:

The instrument which is, at present, on exhibition in the executive offices of the ——— factory is one of the finest pianos ever produced by this concern, and was especially constructed to serve the purpose for which it was intended.

Truly a wonderful instrument! And yet, perhaps, the author of it had merely a sarcastic intent—that in listening to piano recitals he had felt that the instrument was frequently not serving the purpose for which it was intended. Subtle criticism that, is it not?

One of the musical Indians, who has been on the war-path lately, seems to have been lost in the shuffle; at least I have heard nothing about him in the marts of music, presumably because he tomahawks his way through the theatrical and not the concert or operatic world. This is Elliot Schenck, musical director of the New Theater in New York.

There was recently given up there a play by Mary Austin, of "The Land of Little Rain" fame, called "The Arrow Maker." It goes way back to Indian days before the appearance of any white men. It is no mere bit of picturesque romance, but a play somewhat symbolistic and capable of modern interpretation, without, at any point, departing from the actual possibilities of Indian life, so far as Mary Austin, a very sincere and deep student, knows them.

Just now "The Piper" of Josephine Preston Peabody Marks is taking up the attention and making a phenomenal triumph, so that "The Arrow Maker" is, perhaps, not getting all the credit that is due it. Elliot Schenck, however, has taken to the war-path and has provided Indian interludes and occasional music for it. His music is clever and well orchestrated and undoubtedly adds to the picturesqueness of the presentation. As a first effort in this field it is creditable work.

There are mysteries in Indian music, however, into which it is necessary for the composer to become initiated before he can

become an adept. As soon as I can catch Mr. Schenck alone on a dark night while Mayor Gaynor's policemen are looking the other way I will initiate him, and the first thing we know he will be taking a National Federation of Musical Clubs' prize.

The generation is growing old which formerly laughed at Mark Twain's erstwhile famous lines:

Punch, conductor, punch with care,  
Punch in the presence of the pass-en-jare.

The time has come for a resuscitation of this poem along new lines. What a pity their original author is not with us to do it himself. The thought was suggested to me by seeing that a certain Mr. Sullivan urges that the school children of Lynn should be made to brush their teeth to music, an educational feature which, it is said, has been introduced with success in England. I suggest the following as a suitable revision of the poem. If some one can improve on it I would like to hear from him:

Brush, children, brush with care,  
Brush to the rhythm of an operatic air.

I have seen something lately which makes me wonder whether a millennium of municipal music might not follow upon the triumph of suffragettism. A great deal happened last Summer in this respect (which you make take as referring either to suffragettism or municipal music, as you please), but the greater part of progress yet remains to be accomplished.

What came under my observation and stimulated this thought is that the suffragists recently in New York have been singing for votes. What I wonder is, after they get them, will they reverse the formula and vote for song? If they would use the suffrage for such desirable action on the part of American municipalities I would be willing to go about with a "Votes for Women" button in the superfluous buttonhole of the coat reserved for boutonnières.

I am beginning to get up a little curiosity as to that Elgar violin concerto. From things that I hear it would appear that Sir Edward, or perhaps it is his publishers, are as greatly inclined as was Mascagni in the case of "Ysobel," to hamper the introduction of the work into America by making exorbitant demands. My friends who have either heard or examined the work differ vastly as to its value. Some say it is great and that it is the real thing, and others, having lent their ears to it, turn up their noses. Anyway, let us have it in New York and be done with it. There has been no excitement in the violin concerto world since Giacinta della Rocca gave the Severn concerto its first hearing at a music teachers' convention at the College of the City of New York. Who is the hero who will brave the publisher's demands and the apparently doubtful nature of the work and let us hear it in New York?

Famous people often find it desirable to go about incog. It saves a great deal of fuss and staring. The question in my mind at present is, how long will they stick to their incog if their pride is touched, and a word from them in their true selves would rectify it and put them in a better light? Also, how much do you suppose the person's profession has to do with it?

Men engaged in the king business often go about incognito and except in very extreme cases stick to it like grim death. The truly kingly nature—reasons of state quite aside—is presumed to be capable of accepting all kinds of involuntary slights and petty misrepresentation without stooping to bother about it. But would you expect as much of a prima donna? Suppose one of the world's greatest singers was concealing her identity and somebody should maintain that she did not sing as high as she knew that she did. What would happen? Which would break, the incognito or the pride?

Well, here is what happened in one instance which may not have come to your attention, although it happened a number of months ago.

Melba was in Baltimore and, in company with Mrs. Ernest Hutcheson, set out one morning for a downtown music store. Warning Mrs. Hutcheson not to reveal her identity, she asked if a clerk in the store would let them hear some Melba records on a talking-machine. As he was getting the machine in readiness he said: "Did you hear Melba last night?"

"No," said Melba, indifferently, "I did not."

"Isn't she wonderful!—what a voice!" he said.

"I rather think her voice is falling off," responded Melba.

The clerk gave Melba a scornful look and devoted himself to Mrs. Hutcheson. They heard several records and the conversation served to place the singer still lower in the clerk's estimation. Finally a record was put on which Melba told him he had pitched too low. She went to a piano nearby and struck a key, telling him that that was the right key. The clerk, being already in an antagonistic mood, differed with her with some assertiveness.

"But, man, I never sang it that low in my life"—and the cat was out of the bag.

Kindly understand that no comparison is intended in this last remark. The clerk never quite recovered during the remainder of the time that the ladies were in the store. But who is there who can tell me what will break the pride of a prima donna in her prowess?

Your

MEPHISTO.

### AMERICAN BASSO WHO MADE DÉBUT AT OPERA IN ROME



Henry G. Scott, American Basso, as "Philip II" in "Don Carlos"

Henry G. Scott, the American basso who is a product of the Saenger Studios, recently made his first appearance in the rôle of *Philip II*, in the opera "Don Carlos," at the Teatro Adriano, in Rome. The appearance was most successful.

Mr. Scott, who was one of the Hammerstein artists last year, may be heard in America next season.

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## "KÖNIGSKINDER" THE FAVORITE OPERA

Had More Performances than Any Other in Metropolitan's Season  
—Final Week Opened with Twelfth Production of the  
Humperdinck Work

WITH the performance of "Königskinder" on Monday evening last there began the twenty-second and last week of the season at the Metropolitan Opera House. This was the twelfth performance of the Humperdinck opera and established the season's record for popularity as judged by the number of performances. "The Girl of the Golden West" came next with nine.

That Monday's audience was very large goes without saying and stimulated, no

the exquisite song being given in its entirety, as MUSICAL AMERICA recently advocated. Mme. Fremstad was the same incomparable *Venus* as usual and Mr. Slezak was an effective *Tannhäuser*, rising to a splendid height in the narrative about the journey to Rome. Mr. Goritz was the *Wolfram* and Mr. Hinckley the *Landgrave*. Rita Fornia was the *Shepherd* and her lovely voice made the little part stand out with much greater prominence than it generally does.

"Otello" had another repetition on Wednesday evening of last week, Messrs. Slezak as *Otello* and Scotti as *Iago* again doing their incomparable best in those parts. Mme. Rappold has not sung *Desdemona* better this year than she did on this occasion.

An operatic potpourri was offered on Thursday afternoon as a special performance for the benefit of the emergency fund of the Metropolitan. The program included the third act of "The Bartered Bride," with Emmy Destinn, Carl Jörn, Otto Goritz, Alma Gluck, Marie Mattfeld and Albert Reiss; the third act of "La Bohème," with Riccardo Martin, Geraldine Farrar, Antonio Scotti and Bella Alten; the first act of "Armide," with Olive Fremstad, Pasquale Amato, Lenora Sparkes, Jeanne Maubourg and Andres de Seguro, and the first scene of the fourth act of "Il Trovatore," with Johanna Gadski, Riccardo Martin and Dinah Gilly. Messrs. Toscanini, Hertz and Podesti were the conductors.

"Hänsel und Gretel" and "Pagliacci" offered their contrasted pleasures to a big Thursday evening audience. The delights of the former opera were disclosed in particularly spirited fashion by Bella Alten as *Gretel*, Marie Mattfeld as *Hänsel*, Alfred Reiss as the *Witch*, Otto Goritz as *Peter*, and by Alfred Hertz, conductor. Alma Gluck, as *Nedda*, in "Pagliacci," sang with freshness and appealing quality of voice and her acting was graceful and sincere. Amato sang and acted magnificently as *Tonio*, Gilly was an excellent *Silvio* and Carl Jörn was the *Canio*.

The season's last performance of "Aida" took place on Friday evening of last week. In the cast were Emmy Destinn, Louise Homer, Riccardo Martin and Pasquale Amato, a quartet sufficient to assure the brilliancy of any performance. Rita Fornia made much of the part of the *Priestess*.

### MME. DAVID'S CONCERTS

#### A Beautiful Exhibition of Harp Playing in Wilkes-Barre

WILKES-BARRE, PA., April 10.—A rarely beautiful exhibition of harp playing was given by Annie Louise David at the recent concert here of the St. Cecilia Chorus. Mme. David's program was highly interesting and she thoroughly fulfilled expectation in the manner in which she interpreted it. Her passage work was dainty and her sense of nuance exceptionally fine. She was received with the utmost favor and the audience regretted that she did not have far more to do.

On April 2 Mme. David played at the West End Collegiate Church, New York. On April 14 she will be heard in a performance of Dubois's "Seven Last Words" in Brooklyn. On Easter Sunday she will be heard at the All Souls' Unitarian Church, New York, at the City Park Chapel, Brooklyn, and at the Calvary M. E. Church, New York. On April 17 she gives a joint recital with Walter Davis in Plainfield, N. J., on the 19th in Utica, N. Y., on the 21st in Chillicothe, N. Y., and on the 26th in Newark, N. J., in which city she has appeared ten times this season.

#### Martha Clodius at the Tonkünstler

Martha R. Clodius, soprano, an artist pupil of W. Francis Parsons, was a soloist at a musicale before the Tonkünstler Society, in Brooklyn, recently. She sang Strauss's "Zueignung," Liszt's "Die Lorelei," Wolf's "Mausfallen - Spreuchlein," Mrs. Beach's "The Year's at the Spring" and an aria from Massenet's "Hérodiade." Though these songs are exacting in their

demands on the emotional ability of the singer in that they present widely varying mood pictures, Mrs. Clodius acquitted herself with credit. Her voice, which is a clear high soprano, well placed and of fine quality, sufficed to make clear the composers' ideas. Her enunciation and diction were irreproachable.

Mrs. Clodius was also the soloist at the Lenten organ recital by J. Warren Andrews, at the Church of the Divine Paternity, singing "The Lord Is My Shepherd," Liddle, and "Jerusalem," by Mendelssohn.

#### Nashville Hears First Symphony Orchestra in Long Time

NASHVILLE, TENN., April 10.—It has been such a long time since the last real symphony orchestra played in Nashville that the appearance of the Russian Symphony Orchestra at the Ryman Auditorium on the evening of April 7 was the signal for a great deal of very genuine interest among the musicians of the city. Modest Altschuler, director, was assisted by Nina Dimitrieff, soprano; Lelia Joel-Hulse, contralto; Frank Ormsby, tenor, and Bertram Schwann, baritone. While comparatively a small symphony orchestra, the music was a revelation of what can be accomplished under the baton of an able director. The voices of the soloists were in good trim, Mme. Dimitrieff being recalled again and again after her rendering of the "Aida" aria. The Tchaikowsky Symphony was the big number of the orchestra.

L. N. E.

#### A. F. Adams Sails for Europe

A. F. Adams, American resident manager of the Quinlan International Musical Agency, sailed Tuesday for Europe on the *Kronprinz Wilhelm* to confer with the London office of his firm. He will return in five or six weeks.

#### Mme. Lipkowska Departs

Lydia Lipkowska, the Russian soprano of the Boston Opera Company, left New York for Europe April 8, sailing on the *New York* of the American line.

### MISS MILLER IN COLUMBUS

#### Contralto's First Appearance There Wins Her an Ovation

COLUMBUS, O., April 8.—Christine Miller, contralto, gave the concluding recital in the Woman's Club series of concerts in Memorial Hall on April 4. It was the first hearing of this artist in Columbus, and she was received with great enthusiasm by a very large audience. Miss Miller is one of the best contraltos heard here in many a day. Her splendid rich contralto voice was used with consummate art and her singing of the long and varied program showed a thorough understanding of the art of song singing. Miss Miller's program included songs by Brahms, Rubinstein, Schumann, Cadman, Chadwick, Smith, Speaks, etc. The Cadman Romance "Sayonara" proved to be a lovely composition, the vocal part having an accompaniment of exquisite beauty. The singer was obliged to repeat Mrs. Ella May Smith's "A Spring Lullaby" and Oley Speaks's new song "To You." Miss Miller's initial appearance in Columbus was altogether most successful. Mr. Carl Bernthaler of Pittsburg provided very admirable accompaniment for Miss Miller's songs. Mr. Bernthaler played all the accompaniments from memory, Miss Miller likewise singing them from memory.

O. S.

#### Philadelphia Pianist to Give Recital in New York

Bertha Yocum, the talented Philadelphia pianist, will appear in a recital at Studio Hall, New York, April 20. She will be assisted by several eminent artists. Miss Yocum is a thorough musician, having studied for many years in the best musical institutions of this country. She has been for many years an adherent of the Leschetizky school of piano playing. She has met with much success wherever she has appeared. Her repertoire is large, and covers all the important schools of composition.



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Leon Rothier as Bluebeard in Dukas's New Opera

doubt, by the character of the occasion, the artists gave a performance that may well be recorded as the best of the entire season. It seemed, long ago, as though Geraldine Farrar's *Goose Girl* had reached that stage at which further improvement was impossible, but Monday evening showed that this supposition was erroneous. Her impersonation was broadened, deepened and subtly beautified by many new and supremely effective touches, alterations and additions here and there. She sang beautifully from beginning to end and the audience was liberal in its applause. Carl Jörn did some efficient work as the *King's Son* and Goritz as the *Fiddler* surpassed himself. Mme. Homer was the *Witch* and the rest of the cast was the same as usual. The geese, apparently bent upon celebrating the close of the season or else bemoaning it, made several concerted efforts to drown the orchestra and had to be driven off the stage a few minutes before their regular time, whereupon they resumed their vocal experiments behind the scenes with a fervor that did not allow the audience to forget their presence.

Paul Dukas's "Ariane et Barbe-Bleue" was repeated at last Saturday's matinee—its third performance. The cast was the same as before, and, as before, Geraldine Farrar's *Ariane* did credit to her imaginative powers and poetic and musical intuition. M. Rothier's *Bluebeard* was picturesquely impressive and Misses Sparkes, Wickham and Maubourg made the most of their parts.

Mme. Gadski made her last appearance of the season in "Tannhäuser" on Saturday evening. She was in her best form and rose to splendid heights in "Dich theure Halle" and the "Prayer." It was a pleasure to note that the long cut made in the latter number all this and part of last Winter had at last been eliminated,



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## Seeking New York's Approval

[Pierre V. R. Key in New York World.]

Once every year, when the end of the musical season is sighted, a glance backward over the list of recitals by singers, pianists, violinists and other instrumentalists brings a shudder of remembrance for inadequate effort. Some of these persons, who persist in a profession for which they are unfitted, take offense because they fail to win a favorable opinion that may be used solely for advertising purposes. The fact that they ought to be busying themselves in a field suited to their capacities never seems to enter their heads. With them it is purely a case of sustaining the expense of a recital or concert in the hope that some of the printed critical comment may be so twisted as to make it appear that the crown of success has been placed above their alleged musical brows. If by any possible means the outside concert-going public may be made to believe that New York has stamped "approved" after the names of these inefficient "artists" a certain number of guaranteed engagements often results, and when this cannot be brought about a tour is sometimes fairly successful on the strength of New York notices having the appearance of sincere indorsement. All this is harmful to the aspirants for musical position and to the business of concert giving.

## Hans Richter's Knowledge of Instruments

[From the London Times.]

He was as a conductor bred in the orchestra—as conductors should be—and not in a conservatorium, and his knowledge of the various instruments is extraordinary; he knows not only what they can do, but how they do it; and this, no doubt, is one of the reasons of his strength on the technical side. The present writer remembers being invited to supper by Richter on a very hot Summer evening; on approaching the house strange noises were heard, and Richter was discovered eventually, very lightly clad, practising the contra-fagotto! He can play practically every instrument in the modern orchestra.

## The Value of Decision

Indecision is one of the most fatal faults the musician can possess. One of the reasons why Meyerbeer, with all of his gifts and cleverness, has fallen below the ranks of the greater German masters was due to the fact that he lacked the power of decision. He did not seem to be able to say yes or no positively. He was continually experimenting. He continually altered and retouched his works, and never seemed sure of himself. He demanded endless rehearsals and frequently appeared with two, or sometimes three, different orchestrations of one and the same passage. These he ingeniously wrote in different colored inks, so that the copies of the parts would not become mixed. After going to all this trouble he was rarely able to decide which pleased him best, and caused the musicians endless nuisance.—*The Etude*.

## Guilmant's Pupil to Honor His Memory

BOSTON, April 10.—A recital in memory of the great French organist, Alexander Guilmant, who died March 30, will be given by John Hermann Loud, the concert organist, who is one of Guilmant's grateful and affectionate pupils, April 24, at the First Baptist Church, Newton Center, Mass. The program will be made up of Guilmant's most celebrated compositions, and will include the Fifth Sonata, in C Minor, which was given its first performance in Boston and Providence in 1895 by Mr. Loud, by request of the composer. In May Mr. Loud will give his 250th organ recital.

D. L. L.

## SAYS BERLIN OPERA IS MISMANAGED

## Member of Prussian Diet Declares Court Circles Only Are Catered To

BERLIN, March 26.—A bitter attack upon the Berlin Royal Opera management and a demand for reform have been made in the debates of the Prussian diet. One of the members expressed his disapprobation in emphatic terms and was warmly applauded by a great majority of the house.

"The audiences at the Royal Opera," he said, in substance, "are constituted essentially of strangers and of members of certain favored circles who are granted free tickets. From the large contributions which the royal opera receives from public sources and from the monopoly which it enjoys, one might be justified in assuming that it should be considered not as a theater for the entertainment of specially privileged classes, but as an institution serving art and especially national art. The foremost opera house of the imperial capital should also be considered as the first opera house in Germany."

"The question as to whether these requirements are met is answered by all professional authorities in the negative. There is no consistency in the engagement of artists, who are engaged, dismissed and sometimes re-engaged, arbitrarily. The conductor, von Strauss, was given his dismissal on October 1, 1910, and urgently recalled on the following day. Similarly the singer, Baptist Hoffmann, was dismissed and re-engaged."

"Works which have won success in many other cities throughout the world are neglected. This applies especially to Richard Strauss's 'Rosenkavalier.' Every special train leaving for Dresden must be considered a reproach to our royal opera. Many reports have been circulated as to the reasons for neglecting this work of so distinguished a German composer, but all who have attended the performances in Dresden will be unable to understand how this work can have been characterized as *risqué*."

"And who is responsible for these deplorable conditions? The management, Generalintendant Count von Hülsen. In Berlin the Generalintendant decides everything, even question of a purely artistic character. Everything is in the hands of this man, who is but a layman. Artists like Dr. Muck and Richard Strauss avoid interesting themselves in the management of the institution because they do not wish to submit to being considered as petty officers or by certain circles as 'Royal Prussian time-beaters.'"

"Only if the Generalintendant is willing to act with those artists who are qualified to have a voice in the management of the affairs of the opera and if the authorities recognize the fact that the principal object of the royal opera cannot be to offer entertainment for certain court circles, but should be to serve the cause of art and thereby the public, can we hope for improvement."

A reply to the accusations contained in this speech were made to-day by Count von Hülsen, who assembled his entire company for the purpose and delivered to them a long speech. The gist of his remarks was that every member of the company was insulted by the speech, but that, in view of the exceptional position of the members of the *Landtag*, the Royal Opera could take no steps against the person mak-

ing the accusations. He advised the company to continue to prove itself worthy of the confidence of His Majesty. Count von Hülsen made no attempt to explain the absence of novelties from the repertoire nor did he try to show why it is that the conductors have no voice in the managing of the artistic affairs of the opera.

O. P. JACOB.

## CHICAGO PIANIST HAS AN AUSPICIOUS DEBUT IN RECITAL



Cozella Corbitt, Pianist

CHICAGO, April 10.—Cozella Corbitt, a graduate of the Walter Spry Piano School, made her debut in a recent piano recital at Assembly Hall in which she was assisted by her teacher, Walter Spry. The program included such numbers as the Chopin B Flat Minor Sonata, the F Sharp Minor Rhapsody of Dohnanyi and the Mazepa Symphonic Poem by Liszt, the last composition cleverly arranged for two pianos. Miss Corbitt is the possessor of a well-developed technique which was equal to all demands of the program. Her singing tone is beautiful and she is the fortunate possessor of those temperamental qualities which lend individuality of interpretation. Mr. Spry gave able assistance at the second piano in the Liszt number. A large and fashionable audience was in attendance.

## Uncritical Music Lovers

[W. J. Henderson in the New York Sun.]

Too many of us like or dislike wholly from the emotional state of the moment. If the music chances to vibrate some unseen chord within us we go away declaring that this was a great work. We cannot tell why. We just "felt" it. On the other hand, if the music leaves us "cold" there was something wrong with it. Not with the hearer, note that; the deficiency is always in the work or the performance. The clear definition of artistic standards and determination to hold all things to them is rarer among music lovers than most of us suspect. It never occurs to these music lovers that they ought to have been stirred sometimes when they were not and that on other occasions they were stirred when they should not have been. In other words, they do not exercise their critical faculties.

Elena Gerhardt, the German *lieder* singer, has been again touring England, where she is an established favorite.

## CARUSO'S VOICE IS SILENT FOR SEASON

## Physicians Advise Him Not to Sing in This Country or in Rome

That Enrico Caruso would not sing again at the Metropolitan Opera House this season or with the company on its annual tour was settled last week, and it was also announced that the tenor would be unable to appear at the series of special operatic performances in Rome in connection with the exposition there this Spring. The following letter was submitted to General Manager Gatti-Casazza, of the Metropolitan, last week, signed by Dr. H. Holbrook Curtis and Dr. Frank E. Miller:

"This is to certify that we have examined Signor Enrico Caruso and find that he is still suffering from the effects of his recent attack of grippe and laryngitis, and that in our opinion it would be advisable for him not to attempt to sing again this season, but to seek a change of climate."

This will constitute the longest absence that Caruso has ever made from the Metropolitan company and will represent a loss to him of approximately \$60,000 and also a very large loss to the company. Including the tour of other cities he will have been absent twelve weeks. The plans for the road tour will have to be changed to a certain extent. "The Girl of the Golden West" has been dropped from the list of operas for out-of-town engagements and "Königskinder" has been substituted. Other minor changes have been made.

Caruso has not yet announced when he will leave New York for the change of climate recommended to him. He has remained in the city in order to prove his good faith with the Metropolitan and the public and in the hope that his condition might improve sufficiently to enable him to resume his place in the casts. The tenor's vocal cords are said to be in excellent condition, but he does not feel justified in attempting to exert his voice to the extent of filling a bi-auditorium like the Metropolitan. The inflammation that afflicts him and that is the result of his attack of grippe is not in the vocal cords but in the muscles of his throat, and it is expected that a Summer spent under the warm sun of Italy will completely restore him.

## Putnam Griswold's Success as Teacher

BERLIN, March 26.—Putnam Griswold, the basso of the Berlin Royal Opera, who will be heard at the New York Metropolitan Opera during the coming season, is able to record an extraordinary success as teacher. One of his most promising pupils, Burton Piersol, a young American basso from Philadelphia, has just been engaged for the Royal Opera here. This talented singer carried off the honors from among forty bassos who had applied for the position within the last two years.

Mr. Griswold has received several proposals from Director Gregor, of the Vienna Royal Opera, to go to Vienna, but his American contract has made it impossible for him to consider the proposal.

O. P. J.

Giuseppina Giaconia, of the Chicago Opera Company, for two years at the Manhattan, who sang *Suzuki* in "Madama Butterfly" at the Metropolitan a week or so ago, created this rôle in the first performance of this Puccini opera, at La Scala, Milan.



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## EDWIN GRASSE

### CHANGES IN THE MUSICAL MANAGEMENT SITUATION

By ARTHUR L. JUDSON.

AMERICA is a big country. By America I mean Canada as well as the United States, for, in the musical managing business, Canada is looming large as a territory where they want great artists and where they have the money to pay handsomely for them. The New Yorker, who stays at home, is apt to consider the bigness of the country in an academic way as something to be taken for granted, but seldom to be accounted for in the planning out of his business campaigns.

There are businesses, I suppose, which need not take into consideration the bigness of the country, the different peoples and the varying tastes principally because the ideas back of the concerns, or the goods sold, appeal universally, are absolute necessities. But a business which handles a luxury and which depends on a taste which is volatile must needs be planned to meet the demands. A good example of this is the business of managing artists. One may say that good music is always good and that given a good artist he can be booked anywhere, but this is not the case. Individual communities have individual tastes and characteristic pocket-books! A city which may be perfectly willing to pay \$2,000 for a single operatic star might not turn out a corporal's guard to hear a big orchestra. I have in mind a town in the Middle West that for three years averaged approximately about \$200 for a single orchestral concert each year, but which gave a \$1,300 house to Mme. Schumann-Heink. From these figures it may be noticed that some one certainly lost money, and while, in the first place, it was the local manager who had failed to gauge the taste of his community, in the end it was the New York manager who had not understood the situation and had allowed the local manager to force on the city something it was not prepared for.

There are numerous cities where a symphony orchestra can get good prices and give well-attended concerts and there are just as many cities where it takes a much advertised artist, one who is perhaps notorious rather than celebrated, to get the S. R. O. sign hung up. And in almost every case this could have been found out if the local manager had been wide awake or if the New York manager had had a local representative. A factory town demands one kind of amusement, a farming community another, a college town still another, and a large city will, possibly, stand for almost anything.

A letter from Bradford Mills, owner of a large and successful school of music in Toledo, O., and a business man of acuteness, who has the St. Paul Orchestra for a festival tour this Spring, reached me recently. Here is a part of it:

"It is surprising what a lot of provincialism there is among your New York people. I'll venture to say there are more 'Rubes' on Broadway, real New York Rubes, than you can find in all the Western country put together.

"I have recently come in from a trip through the Middle West, visiting among other cities Omaha, Lincoln and Kansas City. While in Lincoln I called on the enterprising director and owner of the University School of Music, Willard Kimball. Kimball is a man after my own heart. What he has done for music in the West will stand as a monument which any man might covet. Besides building up a school of over 800 students who come from all over the West he has brought to that town made famous by Bryan the best musical attractions extant.

"This brings me to the point of the provincial New Yorker, the artist in particular. Mr. Kimball tells me that the artists who come to Lincoln imagine that they are coming out on the plains to a backwoods town, where their art will fall as pearls among swine. They go away with a vastly different opinion, and great has been the fall of several idols who thought anything would do for these farmers' sons and daughters. They found that not only were they called upon to give of their best, but that instead of dazzling with their greatness they often received well-merited criticism from as discriminating an audience as might be found at Mendelssohn Hall.

"If the New York professional man could take measure of himself through the worldly-wise eyes of the Westerner who travels about and sees things from a wider vision than that bounded by the famous

Skyline and The Bronx his opinions of his own greatness would undergo somewhat of a shrinkage. To my mind the best teachers you have in New York are the Western men who have taken up their work in the city.

"Of course New York will always be the clearing house for artists, and the real musical center of the country. But the day when the manager can sit at a desk in a two by four back room and book artists is gone. It used to be thought necessary for every artist to hail from New York and every manager have a New York office. It's the man on the ground who is getting the business nowadays, and aside from a place to have mail forwarded from, my office is my grip and my desk a hotel typewriter or the writing stand in a Pullman."

Mr. Mills certainly does not mince matters, and in many respects I feel that he is right. First, however, I must take exception to the discriminating power of the Mendelssohn Hall audiences. A typical Mendelssohn Hall audience may be discriminating, but if it is I have been strangely blind. Let us, though, be charitable and suppose this statement to refer to "Kneisel night" at the House of Debuts in Fortieth street.

To be frank about the managerial situation, I found that in every large city, or center of any populous territory, a number of local managers had begun to concentrate in their hands the musical business of that section. Being near to their clients they were able to visit them frequently, and by keeping personally in touch to fill their musical needs with more certainty of pleasing than the manager a thousand or more miles away. Furthermore, by being able to book closely they were able to quote lower prices and save railroad fare, all of which tends to concentrate more and more business in their hands. In addition, they were planning large festivals, often going to the towns and taking charge of the business end for a week or so in order that the festival might be a financial success. In all cases they supplied the artists and in many places had the musical directors in their personal employ.

This means but one thing—concentration. The large commercial industries, the Trusts, as they are popularly called, were not formed by gradually building up a business from New York, but by the uniting of factories and firms possessing similar interests throughout the country. This meant that the industries were distributed according to the demand (for factories and businesses do not spring up haphazard in any locality), and that the dangers of unlimited and ruinous competition were eliminated. A healthy competition based on the value of an article is all right, but a competition having as its main end the elimination of another in the same business means trouble for all concerned.

As I see it, the needs of the managerial business in this country are these: Several central offices for the engaging of artists and the general managing, and numerous representatives in local centers to intelligently attend to the details known only to the man who is in touch with his own territory. The lyceum field has been for years so divided, and the booking is done with the minimum of friction and loss. Certain of the central lyceum offices arrange their attractions for the year and then a meeting of all heads of firms is held and the time of artists apportioned as seems best. Some of these bureaux are now beginning to break into the musical managing field, and unless the legitimate musical managers take heed will have a very fair chance of controlling artists as well as lecturers. When a firm can go to any artist it chooses and guarantee that artist so many engagements, or a fixed sum for the season, and then back it up with cash, it makes a mighty alluring proposition to the artist.

One or two of the big New York firms are working somewhat along these lines, but there is still much to be done. As one manager said: "You may form a trust, you may try to corner the market, but you can never prevent a dark horse from coming into the business and booking a great artist, like Nordica, for as many concerts as he wants." This is perfectly true, but it is possible for an organization to work along the lyceum lines and almost eliminate such a possibility. At any rate, one never hears of a stranger breaking into the lyceum field.

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## ECHOES OF MUSIC ABROAD

**Strauss Suggests Singers and Conductors for English "Rose Cavalier"—Australians to Pay Less Than Americans to Hear Melba in Opera—New American "Kundry" for Bayreuth—Carl Burrian Officially a Contract-Breaker—Prominent American Singer for New Opera Project**

WHILE Londoners have been wondering where Fred. C. Whitney intends to house the "Rose Cavalier" next November, inasmuch as the only theaters large enough for an adequate production will be otherwise occupied, the American impresario and composer Strauss have been conferring as to the details of the performance. As the novelty is to be given in English the composer is of the opinion that as far as possible an English-speaking cast should be employed. He makes an exception in the case of the *Princess and Octavian*, which he would have sung by their Dresden creators, Margarete Siems and Eva Von der Osten. For the third of the important female rôles he has recommended Edyth Walker. As alternatives he suggests Frances Rose of the Berlin Royal Opera; Maud Fay, of the Munich Court Opera, and Lola Artôt de Padilla, of the Berlin Royal Opera. His choice for *Baron Ochs* is Signor Lubicco, who created the rôle in the Italian premiere at La Scala.

For a conductor he has made four suggestions—Ernst von Schuch, of Dresden; Gustav Brecher, of Hamburg; Dr. Besl, of Berlin, and Cortolezio, of Munich. He is said, moreover, to "consider it advisable" that the orchestra should be 122 strong—this is his widely advertised Mozartian orchestra!—of whom thirty-two would be stationed behind the scenes to play the refreshment waltzes in the last act.

It is now settled that Berlin, too, is to play host to the "Cavalier" before the year is out. The Royal Opera, as it did in the case of "Salomé," will throw open its doors to him after the first popular excitement has somewhat abated. The long negotiations that have now resulted in the arrangements for a production are understood to have had reference to the degree to which the somewhat indecorous atmosphere of the text was to be modified before it could be presented on the Court stage. It is believed that the gratuitous and unnecessary bedsteads will have disappeared from the first and third acts when the opera is put on there.

Through the medium of the Frankfurt-on-Main Municipal Opera forces Paris will make the "Cavalier's" acquaintance in June. Definite arrangements have been concluded between the Frankfurt authorities and the Paris Opéra directors whereby six performances will be given for a guarantee of \$70,000 and a special train for transport of the company and properties. The negotiations begun first with the Dresden powers for a visit of the original Dresden cast fell through because a guarantee of \$90,000 was demanded.

The special trains that are being run from Berlin to Dresden for the performances of the novelty have been so well patronized that similar inducements have now been offered to the good people of Wagner's native town, Leipsic.

LIKE Xaver Scharwenka, the Liszt-playing Arthur Friedheim has returned from his visit in America to his home in Germany—Munich—with a contract in his pocket for next season, when he will give sixty concerts in this country. He will leave Europe after the Liszt Centenary Festival in Budapest, for which he is engaged. A short Mexican tour, including ten concerts in Mexico City, which followed his recent tour of this country, was undisturbed by revolutionary conditions.

AUSTRALIANS will not be called upon to pay New York prices to hear their own Nellie Melba in opera for the first time. The most expensive seats for the performances of her company, both in Sydney and Melbourne, will be a fraction over

three dollars (12s. 6d.). Eight weeks in each of the two cities will make a joint season longer than that of old Metropolitan days before the advent of the Hammerstein competition, but it will begin so early in the Autumn that the one or two members of the company who have American engagements to keep will be back here before the American season is more than half over.

The company that is to be associated with Melba in the realization of this long-

is also a German basso, Alfred Kaufmann.

The two leading baritones, Angelo Scandiani and Giulio Cristiani, and Vito Damasco, a basso, are Italians. The first conductor, Giuseppe Angelini, will have one Sacerdote as an assistant. A few special players and choristers will be taken out from Europe, but for the most part the orchestra and chorus will be recruited from local material.

Of the twelve operas to constitute the repertoire two—Puccini's "Tosca" and Saint-Saëns's "Samson et Dalila"—will be novelties for Australia. The familiar works will be "Traviata," "Rigoletto," "Otello," "Carmen," "Lucia," "Lohengrin," "Faust," "Roméo et Juliette," "Madama Butterfly" and "La Bohème."

IN more senses than one, Carl Burrian pursues the even tenor of his way when he is in this country, but no sooner is he back in Europe than he tumbles headlong into the newspapers with his erratic conduct. On his recent return from New York he went directly through to his na-

by the German government as he is by being officially dubbed a contract-breaker, goes blithely along on his Bohemian way, sings to his heart's content in Prague and enjoys the acclaim of his fellow-countrymen.

"It may be that American dollars mean more to Mr. Burrian than German marks, but"—this is *Die Signale's* warning—"it is known to happen occasionally that the Americans suddenly tire of this or that German throat and then the contract-breakers seek in vain an engagement in Germany. This is what happened to that other Dresden tenor, Georg Anthes, who later found shelter in Budapest."

BY distinguishing himself in his law examinations the twenty-one-year-old son of Arthur Nikisch has stimulated his father's pride and confidence in him. When the conductor saw that his offspring's name led all the rest he indulged in a little eulogistic encouragement.

"You are bound to become a noted lawyer, and, at the very least, Minister of Justice," he declared, to which his young hopeful promptly replied, "Why, of course, and then people will read of me in the encyclopedia, 'This is the celebrated Nikisch—his father was a conductor.'"

STILL another opera scheme! This time it is credited to Thomas Quinlan, head of the Quinlan Agency, who, according to the prospectus issued, "initiated, developed and financed the Beecham Opera Company at present successfully touring the English provinces" and who now proposes to extend his scope and establish a company to champion opera in English not only in England, Scotland and Ireland, but also in South Africa and Australia.

The fact that two of the foremost male artists this country has yet given to the lyric stage are announced as definitely engaged adds the touch of interest for Americans in the new project. Clarence Whitehill and Allen Hinckley both are enrolled, a fact that effectually frustrates the hope that Mr. Whitehill would be heard at the Metropolitan again next season and points to the non-return of Mr. Hinckley in the Fall. The company is to open at Liverpool early in October and then visit Manchester, Birmingham, Leeds and the larger Scotch cities before settling down in Dublin for a month's season. On January 21 the singers set out for South Africa, there to stay till it is time to sail for the season that is to open in Australia in May. The return trip will land them in Dublin for a return visit at Christmas, 1912.

Besides the American baritone and basso mentioned the principals include John Coates, John Harrison, Edna Thornton, Muriel Terry, Evelyn Parnell and Bettina Freeman. Puccini's "Girl of the Golden West," Debussy's "L'enfant Prodigue," four Wagner operas and "Hänsel und Gretel" are among the works to be sung.

IT has now fallen to the lot of the "Ring" to furnish the material for a flippant burlesque, and uncompromising Wagnerites may as well brace themselves against the shock first as last. They may have at least the consoling reflection that this outrage to their artistic sensibilities has not come until after various satires on "Salomé" and "Elektra" have served to evoke the "ribald laugh" even in the Fatherland. The skit on the "Ring" just brought forward at one of the Berlin theaters is called "Die lustigen Nibelungen" ("The Merry Nibelungs") and is from the pen of Oscar Straus, of "Waltz Dream" and "Chocolate Soldier" celebrity.

"The book, which is described as 'mirth-provoking throughout,' is by a German (what an outcry there would have been had an Englishman or a Frenchman set himself to such a task!), who writes under the pseudonym of 'Rideamus,'" observes the London *Daily Telegraph*. "In this case the daring humorist has perpetrated, we are told, 'a rollicking burlesque of the immortal "Ring," and Siegfried, Brünnhilde, Hagen, Gunther and all the other figures of the original "Nibelung" are mercilessly caricatured in Offenbach-

[Continued on next page]



HANS SITT

Prominent among Germany's violin pedagogues is Hans Sitt, of the historic Leipsic Conservatory of Music. He has recently drawn attention to himself once more as a composer with a new violin concerto, which bears the opus number 111.

cherished dream of hers is cosmopolitan to a degree. The diva has modified her original demands since the plan began to assume concrete form. There is no Destinn, no Renaud, no Zenatello on the list—Eleonora de Cisneros and John McCormack alone of the first draft remain. Jeanne Korolewicz, the dramatic soprano contributed by the Chicago Opera Company, is a Pole; Marie Axarine, who will sing the lyric soprano rôles that do not appeal to Melba, is a Russian; there is a German contralto who spent one season at the Metropolitan. Mary Ranzeneberg, to help the American Cisneros bear the brunt of the contralto rôles, and there

tive Bohemia instead of reporting for duty at the Dresden Court Opera, to which he is contractually bound. From Prague he began negotiations to have his Dresden contract annulled, but the Intendant would not hear of it. Then the tenor refused to live up to its terms—it now turns out that there's a "cherchez la femme!" in his desire to avoid German territory—and the Intendant in retaliation has now had him pronounced *kontraktbrüchig* (guilty of contract breaking)—a most undesirable label in Germany!—by the German Stage Society.

But the tenor, as little dismayed by being pronounced a fugitive from injustice

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## ECHOES OF MUSIC ABROAD

(Continued from page 11)

ian style.' We are not at all sure what is meant by 'in Offenbachian style.' The composer of 'La Grande Duchesse' was not a musical parodist—although burlesque humor predominated, of course, in the scheme of 'Orphée aux Enfers'—and such was his admiration for modernity in music, as is shown by his criticisms, that he would probably have been the last composer on earth to make comic capital out of Wagner.

"But, for all we know, Oscar Straus has left his librettist to do all the satirizing, and the latter may perhaps be excused if he has seen fit to turn the master's frequently ridiculed menagerie to facetious account. And possibly the brilliant thought has occurred to him of converting *Wotan* into a 'thinking' part. Certainly a *Wotan* who positively refused to sing would be a striking novelty. We repeat, however, that the author of 'Die Lustigen Nibelungen' is greatly daring. There are still a great many truculent Wagnerites knocking about, and if 'Rideamus' life is not insured—well, it ought to be."

TO a writer in a Frankfort-on-Main newspaper who resented the exclusion of German operas and singers from the Coronation season's repertoire at Covent Garden and raised a whine about a "boycott," a prominent London critic has given the retort courteous. "Is it really necessary to explain at this time of day," he asks, "that German singers are only tolerated at Covent Garden when they are absolutely necessary for the production of German works?"

Dr. Hans Richter, who has now conducted his last Hallé concert in Manchester, as also his last concert in London, has consented to defer his final and absolute retirement until after the season of German opera to be given at Covent Garden in October and November, when he will be the conductor-in-chief. "Königskinder" will have its London premiere at that time and Strauss's "Elektra" and "Salomé" will be added to the repertoire of Wagner music dramas promised. It is also rumored that Dr. Richter intends to conduct some of the performances at the Bayreuth Festival this Summer.

THE latest masterpiece of "musical criticism" comes from England. An eminent pianist giving a recital in Brighton a few days ago "let loose roaring Niagaras of rushing sound," according to a local critic whose flood of eloquence swept away all barriers. "Suddenly" on the astonished ear, beating the raging tumult into insignificance, a still louder phrase would crash out all-conqueringly. The pianist's hands, smiting titanically, moved so fast that at times they were scarcely visible. One noticed that the perspiration rolled from the pianist's forehead, and that the constant use of the sustaining pedal had worn a hole in the sole of his boot."

MINNIE SALTSMANN - STEVENS, the American soprano who made her début at Covent Garden two years ago, singing *Brünnhilde* to the *Sieglinde* of Rachel Freese-Greene, also a débutante, is to sing *Kundry* in "Parsifal" and *Sieglinde* at Bayreuth this year. A Jean de Reszke pupil, she has been continuing her studies and making occasional guest appearances

### Hindus a Musical Race

In spite of the apparent divergences of Hindu music from that of Europeans, there are many points of similarity between them. The Hindu scale resembles the western diatonic mode, and consists of seven sounds which are extended to three octaves, that being the compass of the human voice. Their voices are divided into three distinct classes, the bass, called *odarah*, or lowest tones; the tenor, called *madurrah*, or middle tones; and the soprano, called *tarrah*, or upper tones. The similarity of the formation of the ancient Hindu scale and the European is very great. The tones of the European scale are named: *doh*, *ray*, *mi*, *fah*, *sol*, *la*, *ti*; the tones of the common Indian scale are: *sa*, *ray*, *ga*, *ma*, *pa*, *dha*, *ne*. Thus it will be seen that the sense of music in the

in Continental centers since her London engagements in the mid-Winter and regular seasons.

WHY are not "august personages" more guarded in their utterances to the young and susceptible? The German Emperor, it seems, has shown some interest in a boy named Hans von Garnier. Six years ago, when only ten years old, the boy wrote a "Grenadier's March." As he is the son of a general it was brought before the notice of the Kaiser, who promptly ordered it to be included in the list of so-called army marches for infantry and cavalry.

Recently the lad wrote a "Review March" to be played when the Kaiser passes down the front of the troops. This was played by imperial orders at a banquet in the casino of the territorial battalions. The Kaiser also sent for the youth and strongly recommended him to try his hand at grand opera. "It would give me great pleasure," said the monarch, "to attend the performance of a Garnier opera." Which gracious pleasantry was promptly interpreted by the boy's zealous friends and announced in the *Nationale Zeitung* as a command to write an opera for Wilhelm II, who probably has already forgotten the remark.

IS the "claque" doomed? That consummation devoutly to be wished seems to be brought somewhat nearer by the announcement from Vienna that an Austrian named Zimmermann has designed a mechanical device destined to supplant human agency in manufacturing applause. The instrument is simple enough in form. It consists of two leather bags inflated with air which, when struck smartly together, produce sounds like the noise of many hands clapping. They are to be disposed in pairs in various parts of a theater and are manipulated by means of an electric current, so that by simply pressing a button the manager may let loose torrents of applause to communicate enthusiasm to a lethargic audience.

FAREWELL tours no longer convey any essential impression of finality to the sophisticated. But Mme. Albani's last farewell did prove to be a farewell in deed and in truth as far as this country was concerned. Not so for England, the country of her adoption. But even the vaudeville circuit may be exhausted in time, and the Canadian songstress has appeared in public on only two or three isolated occasions this season. Now comes the announcement of her London farewell, to take place at Albert Hall on October 14. Thereafter, as is the common fate of the singing sisterhood, she will have to rely upon her pupils for publicity.

PORTUGAL'S only celebrity of the pianistic persuasion, Jose Vianna da Motta, who is not unknown in America, went home not long since to receive the most ecstatic acclaim that has yet fallen to his lot. In Lisbon he gave five concerts, at one of which he conducted a new orchestra through his patriotic symphony, "To the Fatherland." The new Government has since discussed him as a desirable director for the Lisbon Conservatory, but da Motta is not likely to sacrifice his Berlin connections to the call of the blood. J. L. H.

Hindus is much keener than is generally understood. In fact, the Hindus are a very musical race. In all their festivals, whether religious or social, singing and playing on various musical instruments occupies a very prominent part of the ceremonies.—*The Musician*.

### Julius Caesar, Composer

It sounds strange to hear the name of Julius Caesar presented as that of a composer, but nevertheless a composer of that name lived and worked in England during the seventeenth century. He wrote many popular pieces, including some rounds and catches, which are sometimes sung in this day.—*Etude*.

A new violinist named Beatrice Leech made a promising début in Leipsic recently.

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## PARIS'S BUSIEST TIME IN MUSIC

Concert Season Just Now at Its Height—An Evening of Debussy Compositions with the Composer and Maggie Teyte Among the Interpreters—What the American Colony Is Doing

PARIS, March 26.—The season is in full swing. This is the time in the routine of fashionable life when the birds of passage, which form the major part of the paying public in Paris, rest their wings. For it seems only for a few short months that Parisians really live in Paris. Most of the time they are either in Nice, Monte-Carlo or in country homes or shooting boxes! Concert managers, theatrical directors and other purveyors of public amusement or entertainment save most of their best wares for this psychological moment. There is, however, no comparison between the number of public musical events in Germany and those of the French capital. And I think the cause, or one of the causes, must be sought in the economical conditions attending the career of musicians in France and the difference in the method of their launching. The French artist usually lacks either the enterprise or the financial backing necessary to establish his reputation at the beginning of his professional activity. Advertising, too, from the practical and business-like point of view of the American, is comparatively unknown or else abhorrent to the artistic temperament of the French. The latter are, therefore, content to plod along slowly and modestly during long years of probation and when once "arrived" they expect engagements to come to them and consider it beneath their dignity to seek them. Their idea is that true art needs no exploitation, but, like murder or genius, "will out." Rarely, if ever, does one notice here the method employed in Germany of hiring a hall and an orchestra in order to make one's official and initial bow before the public. The French critic is thus spared the harrowing experiences of Berlin music-reporters with their five or six concerts of greater or less worth an evening.

The last week's offerings have not been without interest. Wednesday night the Salle des Agriculteurs, one of the smaller halls, with abominable acoustic properties, held an audience consisting of a large part of the German-speaking population assembled to hear the well-known *lieder* singer, Lula Mysz-Gmeiner. A program made up of only German songs and sung in the German language is a strong testimony that the popular national prejudice against Germany does not extend into the artistic realm. Mme. Gmeiner gave Schubert, Strauss, Schumann, Bohm and Löwe songs with her usual artistic assurance and attention to detail. It seems a pity that such a wealth of vocal material should not be developed to the highest point of technical finish. The pianissimo and mezzo voce work, for instance, lacks vibrating quality and sounds dead, and there are many irregularities in tonal production. Consequently I found myself wondering whether artists,

after having secured a firm place in public favor, do not sometimes allow themselves to grow careless. It may give some idea of the quality of appreciation of the audience to record that Schubert's "Das Lied im Grünen," Hugo Wolf's "Frühlings lässt



Mme. Felia Litvinne as "Isolde"

sein blaues Band" and Ed. Bohm's "Es hat mein Liebchen" had to be repeated.

### An Evening of Debussy

Claude Debussy conducted a program of his own compositions last night, in which he had the assistance of a picked orchestra, Maggie Teyte and Jean Périer. I had never heard Miss Teyte, an English girl, known for her delightful conception of *Mélisande* at the Opéra Comique. I was agreeably surprised to find a voice of sweetness and tenderness, with a full, warm medium, though of a delicate quality which I fear could not withstand the strain of a protracted operatic routine. Miss Teyte is indeed quite frail and appealingly young. The fact of her being engaged at the Opéra Comique (where, however, she is rarely heard) is encouraging to young artists not blessed with voluminous voices, since it is evident that the French public cares nothing for beauty of voice unaccompanied by refined artistry. I have even seen faulty voice production and mediocre timbre ignored for purity of enunciation and an interpretation of intellectual interest or charm.

The audience Saturday evening had certainly come forearmed with unlimited admiration, for it generously applauded

everything and everybody. There is a very large sect of Debussyites in Paris, who, with the usual lack of discrimination of fanatics, have evidently lost the faculty of reasonable criticism. Not that there is any actual necessity for finding fault, either with the artists or their director. Debussy has to-day a recognized place among those modern composers conceded to have something to say, and especially among those who have chosen their own way of saying it, regardless of tradition.

Some ancestral faun or satyr must have breathed inspiration into the soul of Debussy; his music has all the elusive quality and the more than human intangibility, as it were, of these mythical creatures. With what mingled astonishment and amusement one listens to his "clever fooling" in the "Golliwog's Cake-Walk" and the "Jumbo's Lullaby" in the "Children's Corner." The public redemanded the cake-walk with an ardor most significant. Debussy at the piano was a delight. His accompaniment of Miss Teyte seemed a brilliant improvisation, yet held all the sympathy of the self-subordinating musician. "Green" had to be repeated. The "Ballades of Villon," on first hearing, do not convince me as being the absolutely sincere expression of an inspired musical thought. Périer, fine artist, did with them all that he could and all that Debussy willed. He received an ovation and had to repeat the last "Les Femmes de Paris."

### America's Representation

America was represented at the concert by seemingly the entire vocal student corps. The American colony of workers is, as usual, the center of great activity and the hotbed of ambitions. Oscar Jeagle, the vocal teacher, has charge of several interesting voices that will eventually be heard on the concert stage in the States. He himself, by the way, is booked for a concert tour in America, under the management of Chas. Wagner, of Chicago. He sang recently with success at two of the most important of the Lamoureux concerts of the year, taking the baritone parts in the Schumann, Liszt and Berlioz performances of "Faust," given March 5 and 12. He leaves Paris to-morrow for a short stay in London, where he will fulfill a concert engagement. One of his promising pupils is Frances Dawson, a Canadian from St. Catharines, Ont., with a lyric soprano of unusual possibilities. I shall have more to say of this young singer as well as of Chester Fentriss, a tenor from California, soloist at the Avenue de l'Alma American church, who will be the vocal attraction at next Sunday's atelier services at the new Ecole d'Architecture, in the Boulevard Raspail.

Julia Manierre, one of the winners of

the Chicago Musical College scholarships, is at present studying with Mrs. Robinson Duff. Her friend and compatriot from Chicago, Dorothy Spenser-Browne, is working ambitiously with Mme. Delattre. Another Westerner, Mrs. Hare Whitcombe, is a disciple of the Valda-Lamperti school.

Saint-Saëns witnessed the successful *première* of his latest opera "Déjanire" at Monte Carlo not long ago. The press united in declaring it a sincere, interesting and noble work. Conceived in the classic style of Gluck, warranted by the choice of its subject, it is, nevertheless, treated with the orchestral resource of the decade. It was interpreted by Felia Litvinne, the tenor; Muratore, of the Paris Grand Opéra; Mlles. Dubel and Bailac, Monsieur Dangès and others of minor importance and renown. The orchestra was directed by Léon Jehin.

### Laparra's Next Opera

Among the novelties promised by the Opéra Comique I must mention "La Jota," by Laparra, author of "Habañera." "La Jota" treats of the life of the people of Arago and was suggested to the composer by the character of their national dance, the Jota, which he describes vividly as a "veritable drama with its rapid brusque changes, its voluptuous lassitude, its whirlwinds of mad ardor and haunting rhythms." His opera is in two acts, supposed to take place during the Carlist revolution in 1835. It will be sung by Marguerite Carré, wife of the director of the Opéra Comique, and M. Salignac, as principal interpreters, and the orchestra will be guided by Albert Wolff, who makes his first appearance as chef d'orchestre at this singularly propitious occasion.

Massenet's "Don Quixote" continues to draw packed houses at the Gaieté Lyrique. June and July will bring a season of Viennese operette to the Théâtre Réjane. "Tiefland" was heard for the first time in France at Nice on the 21st of March. It was an indisputable success.

BLANCHE A. VAN BUREN.

Ernst Denhof, who brought Wagner's "Ring" to Edinburgh for the first time last Winter, has completed arrangements to give the complete "Ring" cycle in Leeds, Manchester and Glasgow in English early this Spring.

After singing at a Court concert in Cassel Dr. Ludwig Wüllner was presented with the Order of the Lippe Rose, in the first class, with the crown, by the Prince of Lippe.

Leon Rains, the American basso, is to give two recitals in London this month.

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## Pianist

NATIONALZEITUNG, Berlin, Dec. 17th, 1910.—In the concert of the young American pianist, Arthur Shattuck, I heard a technically perfect, expressive and temperamental performance of the Rachmaninoff concerto.

Exceptionally impressive was his thoroughly musicianly reading of the poetical Andante.

BERLINER BÖRSENZEITUNG, Berlin, Dec. 18th, 1910.—In the Beethoven Hall, Arthur Shattuck, the American pianist, gave a concert with the Philharmonic Orchestra playing the Rachmaninoff first concert and St. Saens Third.

The young pianist played his part with the orchestra with all honor. In possession of a virtuosity technic, he conquered all the demands of the piano part with every imaginable bravour and physical endurance, showing also appreciable musicianly qualities.

NORDDEUTSCHE ALLGEMEINE ZEITUNG, Berlin.—The concert of the pianist, Arthur Shattuck, began with the overture to Glinka's Ruslan and Ludmilla, then the Rachmaninoff concerto No. 1 was performed by the artist, who illuminated most advantageously this interesting work by his accurate and intelligible playing.

STAATSBURGER ZEITUNG, Berlin, Dec. 19th, 1910.—In Arthur Shattuck we made the acquaintance of a versatile, rhythmically sure and temperamental pianist.

DAS KLEINE JOURNAL, Berlin, Dec. 19th, 1910.—I made a very valued acquaintance in the young American pianist, Arthur Shattuck. He impressed me most especially by his poetical interpretation of the beautiful Andante in the excellent first concerto of Rachmaninoff.

BERLINER NEUESTE NACHRICHTEN, Berlin, Dec. 17th, 1910.—A pleasant surprise was the concert given in Beethovensaal by Arthur Shattuck. This young artist understood from the first measures to interest his hearers.

His playing of the first Rachmaninoff concerto proved his great musical gift and superb temperament. The Saint Saens concerto I am sorry not to have been able to stay for.

BÖRSEN COURIER, Berlin, Dec. 17th.—Arthur Shattuck, who is to be considered in every respect a distinguished pianist, appeared day before yesterday with the Philharmonic Orchestra under Dr. Kunwald in the Beethoven Hall, playing the concertos of Rachmaninoff and Saint Saens.

The virtuosity and ability with which he performed the works and the superior assurity with which he mastered musically his difficult task, produced the best impression and earned him the well deserved stormy applause from the large audience.

NEUE ZEITSCHRIFT UND MUSIK, Berlin, Dec. 15th, 1910.—Arthur Shattuck gave a concert in Beethoven Hall with the Philharmonic Orchestra under Kunwald, playing the concertos by Rachmaninoff and Saint Saens. He unites a splendidly developed and thoroughly polished technic with an elastic touch capable of many fine shadings and there was a strongly pronounced sense of rhythm and good intellectual control over his work. The pianist offered an imposing performance, especially in his playing of the Rachmaninoff concerto, which in its virtuosity and nobly artistic presentation can only be classed among the most excellent.

DER TAG UND LOKAL-ANZEIGER, Berlin.—A deep impression was made by Arthur Shattuck, who played here for the first time, for with him everything is on a big scale. From his program, one could not judge as to the extent of his sentiment, but otherwise he possesses all the qualities which enable him to obtain a place in the foremost row. His technic has brilliancy and his interpretations show intelligence and temperament.

DIE GERMANIA, Berlin, Dec. 21st, 1910.—In Arthur Shattuck I made the acquaintance of a pianist of eminent artistic qualities. His technical equipment answers to all demands and he is not lacking in power and temperament.

He played the Rachmaninoff concerto with brilliancy and thoroughly in the style of the temperamental music. He adorned the slow movement with a round full tone.

DIE WELT, Berlin.—Arthur Shattuck displayed a piano technic of broad style which was well adapted to the effective F sharp Rachmaninoff concerto.

DER REICHSANZEIGER, Berlin.—Arthur Shattuck scored a notable success in his concert with the Philharmonic Orchestra. His touch is mellow and sure—his performance, however, was somewhat too much on the virtuoso order. The very best impression was made by the andante and allegro scherzando of the Rachmaninoff concerto and the slow movement of the Saint Saens.

SIGNALE, Berlin.—Arthur Shattuck played on December 15th with the Philharmonic Orchestra in the Beethoven Saal.

He possesses a most imposing virtuosity which he never strives to display at the cost of his musical intentions. One had the agreeable sensation of listening to a very good musician who plays with warmth and intelligence, who never gives himself entirely out, but always keeps a goodly amount of reserve force at his command.

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## IN THE REALM OF LIGHT OPERA

An Attempt to Bring Franz Lehar Here to Conduct "The Gypsy Lover"—The Search for a Tenor Who Can Act and Play the Violin—Jefferson de Angelis in a New Venture—Mr. Dillingham Tries a New Experiment

By WALTER VAUGHAN

MARGUERITA SYLVA, the grand opera singer who will be seen in light opera next season, sailed for France last week, where she will spend a month's vacation prior to beginning her starring tour in "The Gypsy Lover," the vehicle which has been selected for her. The music of this opera is by the famous Franz Lehar, and while abroad Miss Sylva will visit him in Vienna and begin rehearsals under his direction.

Before leaving this country Miss Sylva said that she had achieved her life's ambition in being allowed to sing *Carmen* at the Metropolitan Opera House, and that now she was going back to her first love, comic opera.

"The Gypsy Lover" will have its first American production at Philadelphia on October 1, and after a month's run in that city will be brought to the Globe Theater, in New York.

A. H. Woods, who is to make the American production of this piece, also sailed for Europe last week, to confer with Mr. Lehar, with the hope of inducing him to come to America to conduct the opening performance of the operetta.

Mr. Woods also has a most important mission to fulfil abroad, although he made no announcement of the fact before he sailed, and that is to secure a tenor who can satisfactorily fill the leading male rôle, which is a most exacting one.

Not only does it require a singer of exceptional vocal ability, but he must be an accomplished actor as well, and in addition must be a soloist on the violin.

Here is a combination that will be difficult to find. While there are many tenors who sing and act well, I have never heard of one who can play the violin.

The peculiar part of the rôle is that if the violin playing is eliminated the rôle becomes meaningless, and also the playing cannot be done by a violinist off the stage, as is often done in parts requiring instrumental music, but the singer must do the playing himself.

IN celebration of "Madame Sherry's" first anniversary and the consummation of a gross profit for the first year from its five organizations of nearly \$300,000, Managers Woods, Lederer & Frazee have voted a dividend of one per cent. to be divided pro rata among the players, stage hands and business attachés of the organizations.

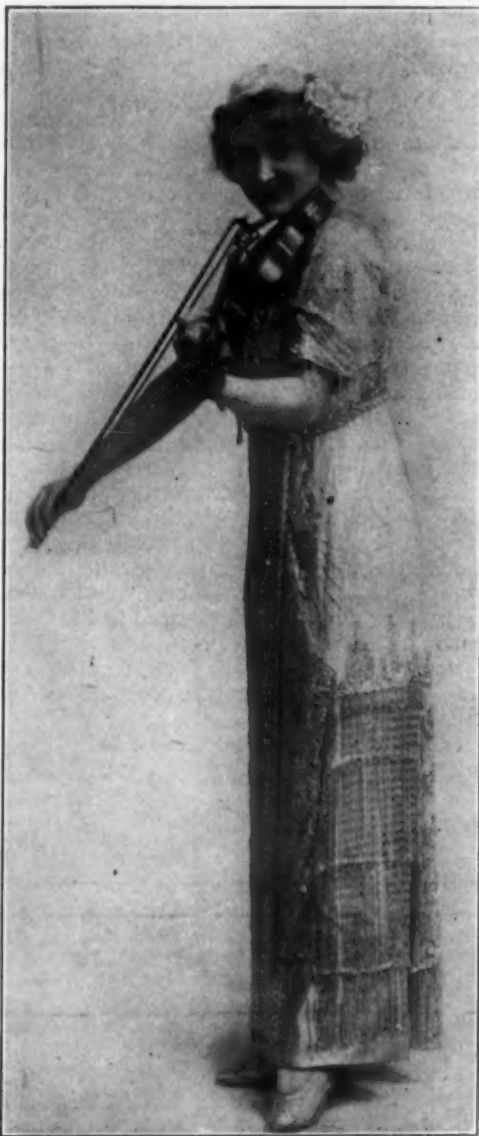
The first performance of the American version of this now famous musical success was given at the Colonial Theater, Chicago, on April 10, 1910.

JEFFERSON DE ANGELIS, who has for some years been appearing under the management of the Shuberts, his last starring vehicle being "The Beauty Spot," which had a long run at the Herald Square Theater, has signed a contract with Frazee & Lederer by the terms of which he will be presented under their management for a term of years.

He will be seen next season in a new musical comedy entitled "The Jolly Tar," the book and lyrics of which Mr. De Angelis has written himself and the music by William T. Francis, one of Charles Frohman's best-known musical directors.

Mr. De Angelis has long had "The Jolly Tar" manuscript in his possession, and has always had the utmost faith in it, but was unable to interest any firm of managers sufficiently to give it a production.

He recently gave a special performance



Hazel Dawn as "Claudine" in Ivan Caryl's "The Pink Lady"

of the piece in Pittsburg which was witnessed by Mr. Lederer, who immediately made arrangements to secure both the piece and Mr. De Angelis's services.

FRED C. WHITNEY, who is now in London, has secured from Werba & Leuschner the English rights of "The Spring Maid," and will present it at his London theater early next Fall. He is endeavoring to secure the loan of Christie McDonald for the opening performances, but the wonderful success of this piece in America will doubtless keep Miss MacDonald here for many months.

"THE GIRL IN THE TRAIN," Leo Fall's famous operetta which scored a wonderful success in Germany and England, is now appearing in Boston, where it is packing the Colonial Theater to the doors at every performance. Once more is

New York's judgment reversed in a surprising manner.

"The Girl in the Train" came to New York last September with a reputation second to no operetta ever brought to this country, not even excepting "The Merry Widow."

When it was finally presented at the Globe Theater, however, a series of mishaps made it about as near a fiasco as any piece could possibly be.

While New York critics all agreed as to the beauty of the music the parts were so hopelessly miscast as to make the operetta extremely dull and uninteresting.

Charles Dillingham, who made the production, however, was determined to make the piece a success, and as a first step sent it on the road. Then he engaged Frank Daniels as principal comedian and looked about for a cast of singers who could interpret Fall's charming melodies.

He engaged Vera Michelena to play Gonda in place of the English importation. Sallie Fischer was given an important rôle, and Edwin Wilson, a tenor, was engaged.

The piece was then carefully rehearsed and taken into Boston, where it met with the success mentioned above. The receipts have increased at every performance, and during the past week hundreds have been turned away.

When this news was telegraphed to Mr. Dillingham he determined upon a hitherto unheard-of procedure, and that is after the completion of the Boston run to bring the operetta back to New York for a second verdict.

If he succeeds in turning a New York failure into a New York success it will be the first time on record. It looks at present as though Mr. Dillingham will succeed in doing this.

"THE BELLE OF NEW YORK," Gustave Kerker's big musical success, which was revived and given a special performance for charity in London recently, with Edna May in her original rôle, the Salvation Army Girl, has been condensed into a thirty-minute vaudeville sketch and will be seen shortly at the Palace Theater, London.

HENRY W. SAVAGE, the theatrical manager whose operatic productions in English have given him a world-wide reputation, announces that next season he will make a number of important light opera productions in addition to his English production of Puccini's "Girl of the Golden West," which will be given its first presentation November 24.

FATE has been unkind to Fritz Scheff in her new comic opera, "Mlle. Rosita," and for some reason its engagement at the Shubert Theater in Boston was brought suddenly to a close last Saturday night.

At the outset many delays were encountered before the piece finally opened in Boston, where it was booked for three weeks. One performance was given and immediately thereafter Miss Scheff was suddenly taken ill and the engagement was not resumed until the following Saturday. In the midst of the Saturday performance Walter Jones, the principal comedian, was suddenly taken ill and he was forced to give way to an understudy who had to read the part from manuscript.

The piece itself, however, was most favorably received, so well, in fact, that arrangements were made to bring it into New York for a run, but its sudden termination at the end of a fortnight comes as a

great surprise, and the management have up to date given no explanation.

"DOCTOR DE LUXE," the new musical piece by Karl Hoshna and Otto Hauerback, writers of "Three Twins," "Madame Sherry" and "The Girl of My Dreams," will be brought into New York on April 17, where it will be presented at the Knickerbocker Theater. Ralph Herz is the star of the new piece.

## LOS ANGELES QUARTET FILLS MUSICAL HIATUS

But One Recent Concert of Importance in the City—Weird Praise for Mischa Elman

LOS ANGELES, April 2.—There has been a hiatus in musical affairs the last two weeks almost unbroken by events of importance. Last week the Brahms Quintet was the sole representative of classic music before the public, though there was plenty of the other kind.

This organization closed its season at Blanchard Hall Saturday night with a strong program, introducing Mrs. Legrand Reed as soloist. The offerings were the great quartet for strings, op. 59, by Beethoven, and the "trout" quintet for piano and strings, by Schubert. Mrs. Reed was accompanied by piano, violin and 'cello. The several concerts given by this organization have shown commendable perseverance in pursuing high ideals, and the success of the season warrants the performers in continuing next year.

The Southern California Music Teachers' Association met in its quarterly session at the Gamut Club this week. At the coming meeting of the California State Music Teachers' Association, to be held at San Francisco, a committee from the local body will be present to recommend State action on a national conservatory and to forward the propaganda for concerts of good music at popular prices. But after the *volto subito* executed in Los Angeles in the matter of free music by a municipal band and the refusal of the city to grant a cent to the continuation of a project that was highly successful, it hardly seems that we can give any valuable data to the rest of the State on popular music.

Mischa Elman plays here in a short time. Apropos of this a Western paper speaks as follows of his work, evidently trying to put its complimentary remarks into Russian for his benefit. Says the writer: "Mischa Elman, wizard of the violin, is still iwe qlydkwg wdill jpfyq wlykfig xrgbmby wdgrf." It is to be hoped that Mr. Elman will not take this to heart and become too "xrgbmby," as did the late Alfred Reisenauer on an appearance in this city.

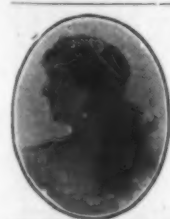
Rudolf Friml has filled his pockets full of his latest compositions and gone East to beard the publisher in his den. On his way he will give recitals in Denver and Chicago. Mr. Friml has contracted for the publication of twenty-five of his pieces by the Ditson company and ten by the house of Schirmer. This speaks well for the standing he has achieved. W. F. G.

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Mozart, Reger and Brahms Represented on Last Program of Season—  
Leo Schulz and Josef Kovarik the Soloists, and, of Course, It Rained

THE closing concert for the New York season by the Kneisel Quartet was given at Mendelssohn Hall on Tuesday evening, April 4, in traditional Kneisel weather. Leo Schulz, cello, and Josef Kovarik, viola, were the assisting artists, and the following program was given:

Mozart, Quintet in G Minor, for two Violins, two Violas and Violoncello; Max Reger, Two Movements from the Quartet in E Flat Major (by request), Larghetto, Allegro con grazia e con spirito; Brahms, Sextet in G Major, for two Violins, two Violas and two Violoncellos, op. 36.

From one point of view the event was a rare example of the highest artistic perfection, and from another point of view, which might be called the purely musical, it could not but be felt that there was something left to be desired. Neither Mozart, Reger nor Brahms are among those who stand for the humanities in music, as they are understood to-day. Ideally beautiful in its etheric way as is the Mozart Quintet, it was written before music "struck fire from the hearts of men." Reger is an avowed mathematician, and Brahms is widely felt to have a pretty thick shell of formalism surrounding his kernel of spirit. At this concert, therefore, one had to ignore the spirit within him crying out for the bread of life, and content himself with the satisfaction of that part of his nature which rejoices in fine perfections of one sort or another. In these the concert abounded in a superlative degree. The mantle of perfection was spread over the entire concert. At least, any defections which might have been noticed were so slight as to be negligible.

The Mozart was particularly lucid and ethereal, despite its minor quality, and rose to its greatest heights in the *adagio*. The *raison d'être* of the Reger was difficult for the present chronicler to perceive, although the work, which was given by request, was enthusiastically received on the part of the audience.

The *largo* lacks both motion and emotion, and resembles the pages of a mathematician's diary. From the standpoint of mathematical musical formalism the *largo* may be a perfectly logical work—it may begin somewhere, or get somewhere—but musically, in the sense of addressing itself to the musical nature, it neither accomplishes nor even suggests any such achievement.

The *allegro* has plenty of motion, but its natural flow is so distorted by harmonic sophistications as to deprive motion of its pleasure-giving capacity. There are real tunes in this movement, but the composer seems to be so ashamed of them that he disguises their character as such by overcrowded harmonic effects.

The quartet did nobly in its endeavor to make the phrases sound musical by throwing a desperate expressive force into them, but the effort was like the proverbial attempt to make a whistle out of a sow's ear. There is one exception to this in a passage in the *allegro* where there is an outpouring, or unfolding, of chords, one evolving from the other, which is rich and gratifying. There were many moments when one expected, for the instant, to find gratification, but was speedily disappointed. Failing to find beauty or humanity in this music, one sought refuge in the finding of amusement, but even this was difficult.

In a lyrical and rhythmic way the Brahms sextet was very gratifying, and especially in the supremely well ordered manner of its performance. It does not touch the depths. Among its best moments are the breezy contrasting section in the *scherso* and the fine wave of tone that uplifts itself in the climax of the *adagio*.

As usual, the hall was crowded with an audience as appreciative of good music as New York can afford, and it expressed itself in enthusiastic fashion.

ARTHUR FARWELL.

## THE COMPOSER'S CLAIM UPON HIS INTERPRETER

IN the presentation of a composition on the concert stage, whether it be a song or a concerto for some instrument, it is always a question of moment as to the attitude of the performer. The pianist, for example, who sits down to his instrument to play a concerto by Beethoven is, for the time being, practically recreating the work, and to the thinking listener it is intensely interesting to observe the unfolding of the player's personal ideas, or ideals, through his expressing of another's musical thoughts. But as he listens sometimes the thought enters his mind that the pianist is not playing Beethoven, but himself, and that the composition is but a mirror in which is reflected the performer's own ideas, and not those of Beethoven. And then comes the query: Should a performer strive to play a composition in the spirit in which it was written, with due regard to the time of its writing and the characteristics of the period, or should he bathe it in the light of modern thought and treat it as an expression of present-day thought, with himself as the vehicle of expression?

Here is a problem that has evoked page after page from the critics and commentators without bringing the matter any nearer solution, and that occurs again in a discussion of the piano playing of Harold Bauer. Mr. Bauer's playing is, as one critic put it, not "merely a speaking-tube" but an ability to interpret, to put the player in the composer's place. Mr. Bauer has sympathy, the gift of placing himself precisely in the position of those whose sentiments, moods and emotions he musically pictures. "In Schumann's 'Carnival,'" said one of his critics, "the player was among the maskers, and knew the story of each one. He was an Oriental when he played the 'Islamey' of Balakirew. With Bach, Scarlatti, Gluck, he lived in the past century. He dreamed of Poland with Chopin; he sat with Brahms and heard Paganini. With Tschaikowsky he was melan-

choly, even when the Cossack tune came through the night. And when he played the sublime and mystical Prelude, Choral and Fugue of César Franck, he was as the celebrant before the altar."

In this statement the critic enters upon the forbidden ground of discussion which, while it may be interesting, may be also profitless. However, when a musician of the ability and artistic achievements of Harold Bauer takes the stand that the pianist should view a work with due regard to the composer's ideas and environment, it certainly behooves us to take notice. It is the old question as to whether a player should be objective or subjective. To the one of active and compelling temperament a composition is apt to take on an individuality that speaks of the performer, while to the dreamer at the piano the more impersonal element appeals. Whatever may be said of the merits of the case, one may rest assured that with Mr. Bauer's positive personality he will present programs in the American tour he is soon to make that will command widespread attention. J. G. A.

## Tetrazzini Dodges Hammerstein Process Servers

Mme. Tetrazzini was announced to sail from New York for London on the *Lusitania* on Wednesday, April 5, but she did not. Instead, she took a steamer from Halifax for London on the same day. The diva took this method of exit from the country in the successful effort to dodge process servers in behalf of Oscar Hammerstein, who did not wish her to leave America until there could be a settlement of the disagreement over the contract by which he claims to have an exclusive right to control her public appearances in this country. Mme. Tetrazzini is engaged to appear at Covent Garden, London, beginning next week.

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**Assistant Conductor Lyford to Aid  
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for Next Season**

WORCESTER, MASS., April 3.—Ralph Adams Lyford, the young Worcester man who sailed last week for Europe in company with Director Henry E. Russell, of the Boston Opera House, and Arnold Conti, and André Caplet, the Boston opera conductors, is the center of considerable



Ralph A. Lyford

interest among musical people of this city. Mr. Lyford is the son of Mrs. Nettie E. Lyford, of No. 676 Pleasant street. The object of his trip abroad in company with the distinguished conductors mentioned is to assist in the coaching of soloists for the new French operas that the Boston Opera

Company plans to put on next season.

Mr. Lyford is not yet thirty years old, but his success in musical affairs so far has been such as to attract the attention of men of musical importance, who predict for him a brilliant future. For several years he has occupied the position of assistant conductor with the Boston Opera Company, and a new contract, signed by him last week, gives him a position of

greater importance. His duties so far have been to assist in the coaching of the chorus and the training of the opera classes from which the chorus forces are drawn. The men of the Boston Opera Company come from Italy for the chorus work, but the women of the chorus are chiefly recruited from Boston and nearby towns. These constitute the opera classes and it is with these that Mr. Lyford has done his most efficient work.

His musical career began when he was very young, with the study of the piano, later interrupted by the illness of one of the members of his family. He took up the violoncello when in the high school and played that instrument in an orchestra recruited from the children of his family and of the neighborhood. On his graduation from the high school he was sent for one year to the New England Conservatory of Music, where he studied under G. W. Chadwick. He remained there six years in all, completing a thorough course in composition, instrumentation and orchestration. He studied organ under Wallace Goodrich and piano under Mme. Helen Hopekirk and George Proctor. In May, 1906, he decided to leave the Conservatory, two months before the completion of the year, but his diploma was awarded him on his thesis, a string quartet, that won him high praise. He went abroad that year and studied opera in Weimar, going later to Leipzig, where he studied concert-conducting with Nikisch and opera-conducting under Hagel. He remained in Germany for a year and went out with the San Carlo Opera Company the following September as fourth assistant conductor. That company at that time numbered Constantino and Alice Nielsen and several others who were later included in the personnel of the Boston Opera Company.

Returning to Boston at the conclusion of the tour Mr. Lyford was given the opportunity of remaining with the Boston Opera Company, which was just then being organized. He did so and has succeeded in making himself invaluable to the conductors. He speaks German, French and Italian with fluency and acts as interpreter from time to time.

In addition to achieving distinction in the line of conducting, Mr. Lyford is a composer. He is at work now on an opera that is nearing completion and that may be one of the new operas to be produced by the Boston Opera Company in the coming season.

## FROM "MUSICAL AMERICA" READERS

### What Has Become of These Opera Companies?

To the Editor of MUSICAL AMERICA:

What has become of the several opera companies to be presented in New York at this or that theater by different professors like Maurel, Sullivan, Mildenberg and others? I can assure you that, due to their published statements regarding municipal, English and other opera offerings, scores and scores of young girls have come to New York to study with certain teachers, to appear here in opera companies which *never have been born!*

Not a few of these girls have come from distant homes in the South and West, thanks to the sacrifices of parents and friends, and to-day they face disaster and want.

I am certain that MUSICAL AMERICA will publish this and stand up for fair treatment to those who have been so deluded.

Sincerely yours,  
MRS. M. SULLIVAN.

139 W. 66th St., New York, April 2, 1911.

### A Plea for the Accompanist

To the Editor of MUSICAL AMERICA:

Why do not critics or reporters of papers and magazines say more about the accompanist when reviewing the soloist? I have noticed that if they are mentioned at all it is merely So and So was at the piano or So and So played the accompaniment. Do they think there is so little of importance connected with it? Is not this silence responsible for the belief prevailing over the country that any one can play an accompaniment who can strike a chord here and there? Is it not necessarily essential that the accompanist be as much of an artist as the soloist? If so, why not speak of their work as well as that of the soloist? If the critic is to help educate the public, why not do it with the accompaniment as well as the solo? If a singer should sing a solo at sight successfully before the public it is liable to be mentioned even in history; but let accompanists do equally as well in their line and it is never heard of. If a soloist takes a part on short notice in the opera the critics have a great deal to say about it at once, but let an accompanist play at sight and

do it well in public, nothing whatever is said about it.

I am neither an accompanist nor soloist, but a musician who loves to hear the accompaniment rendered artistically as well as the solo part, whether played on the piano, organ or by the orchestra.

From a reader of

MUSICAL AMERICA.

Maysville, O., April 5, 1911.

### Dropping the G's

To the Editor of MUSICAL AMERICA:

My attention has been called to a statement printed in your issue of March 18, in which I am quoted as advocating that the "combination of *ng* should not make a nasal"! What I said was that we had three nasal sounds in English: *n*, *m*, *ng*; that the combination of *n* and *g* was a symbol for a sound entirely unlike the sound of either *n* or *g* separately. It is a sound of its own. When correctly sounded no *n* or *g* can be left out or dropped, as neither letter is heard or exists in this combination. So it is wrong to teach a child and say "Do not drop the *g*."

ADELE LAEIS BALDWIN.

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New York, April 15, 1911

### MUSIC IN A COMMERCIAL AGE

There exists a recently incorporated Poetry Society of America, established to cherish the ideals and protect the interests of the poetic art in this commercial age. One of the society's incorporators, Robert Sterling Yard, in an interview said: "This is a period of science and commercialism. Those arts only prosper which can be turned to the purposes of this age, and poetry, together with painting and sculpture and the higher forms of literature, cannot be so utilized."

It is significant to note that Mr. Yard did not mention music as a form of art which cannot be "turned to the purposes of this age." A little reflection will show that, with the exception of architecture, music is the art which has the advantage above all others in its applicability to the purposes of the time. In the field of entertainment its opportunity is vast, a fact which has been well recognized by the purveyors of light opera, a form of music with which the country is not yet through, and which has not been developed to its best and most characteristic possibilities.

It has certainly become one of the purposes of the age to maintain symphonic music, and this and its allied serious musical activities provide an active field for the musical idealist.

Song never dies. The people at large must sing, and the practical field for song in America is extraordinarily large. The demand for songs, and for good songs, is greater than the supply. The church has its need of music, new as well as old. There is a need of music for the people which is coming to be felt by municipalities, and which is being fulfilled in municipal concerts in many places. There are "purposes of the age" in this respect which are only dawning in America today. And opera grows apace.

"The purposes of the age" call strongly for aid from the musician, a fact upon which all disciples of the art may congratulate themselves.

### AMERICAN MUSICAL EMANCIPATION

The readiness with which Dukas's opera "Ariane et Barbe Bleue" can be assimilated in New York, at least by those who like that sort of thing, is an interesting commentary upon one of the greatest changes that has taken place in America's music since the Civil War.

In the general evolution of the musical sense in America in the last half century the one great fact is the emancipation from a complete enslavement to Germany. That it should happen to be France which has effected the beginnings of this liberation is not greatly significant one way or the other, the important point being that it has been effected at all. Especially in the reconstruction period, when educational systems were being developed in America, the influence of Germany on America's musical education was something more than an influence—it was an entire domination. America had only one musical ideal, that typified by the name of Beethoven. Italian opera, it is true, was

well known in America, but this was a specific and recognized form of musical stage entertainment, ramifying somewhat into the concert hall, but constituting no germ of development. An "Ariane et Barbe Bleue" falling upon the musical consciousness of that time would have been like the ravings of a maniac falling upon the ear of a perfectly sane person.

Some twenty years ago, however, Massenet gained some ground in America and somewhat palely suggested musical styles other than the traditional German. Then there were disquieting rumors of a Chabrier, a Charpentier, a Bruneau, and others, snatches of whose music were heard from time to time.

The perfection at which French musical dramatic art was arriving was bound to carry it speedily forward, and the wave culminated, in America, in the possibility of a Hammerstein, who could base a great metropolitan operatic venture virtually on this very issue.

But with the French music it was not the same as with the Italian, the influence of which was confined to opera, and which was, after all, rather a phase of entertainment than an influence. Parallel with the French opera was the vast wave of French musical art in orchestral, piano, song, and other forms. The musical mind of America has been rapidly accustoming itself to these new sounds in music, and American composers have seen that there were other kinds of things to express than those which could be expressed only in German musical idiom.

America will continue to recognize the basic solidity of German music, but it has been at last emancipated from a slavish allegiance to German styles. It is true that much of the American imitation of modern French music is trivial and superficial. This phase is exotic and unenduring; it will not result in making Frenchmen of American musicians, but, in the end, help to make free Americans of them with a style broader than that of any one European nation.

### IMPROVEMENT IN CERBERUS'S TASTE

It is natural and proper that the press in many places should give prominent notice and even contribute editorial comment to the circumstance of the recent enlightenment of Milwaukee's Socialist Mayor, Emil Seidel. That misguided gentleman presumably thought that he was bearing out the truest ideals of democracy when he requested the manager of the free Sunday afternoon concerts in Milwaukee to give the people plenty of "ragtime." The manager of the concerts wisely refrained from remonstrating with him, and was clever enough to announce a "request program." Of one hundred requests only eleven were for music of the sort which might be generically referred to as "ragtime." It is not presumable that the other eighty-nine requests were for the later symphonies of Beethoven, but they were for good music, and thus the Mayor discovered that even a Socialist does not know all that there is to be known about the masses, and that it is necessary to meditate somewhat upon the nature of the sop which is thrown to Cerberus.

Development takes place even in the taste of the masses. Once the masses in America knew nothing but a dual music represented on the one hand by such tunes as "Zip Coon" and on the other by the folk songs of the lands from which they emigrated. The masses soon created a form of simple ballad appropriate to themselves, and later on the still more characteristic "ragtime." The masses lately have struck out along new paths of musical appreciation, especially those leading in an operatic direction. An enormous amount of good operatic music, old and new, is now familiar to the public through low-priced concerts of various kinds, free municipal concerts, café and restaurant music, and last, but not least, through the phonograph.

The country moves, even in musical appreciation, and it is necessary that a music-dispensing Mayor should take some account of the nature of Cerberus's appetite. The beast is becoming modernized.

### A MUSICAL ROMANCE

If the current musical season required but one element of romance to make it really complete that desideratum is afforded in the news this week of the engagement of Olga Samaroff, the pianist, to Leopold Stokowski, the conductor—two of the most interesting personalities in American musical activity. Mme. Samaroff has for a half dozen years occupied a conspicuous position among our concert artists and has reached a high plane of musicianship. Mr. Stokowski, until three years ago, was practically unknown in this country. Then he was suggested as conductor of the Cincinnati Orchestra and his meteoric rise since then has made him one of the most talked-of musicians of our land. Those who know him and his work predict that there is no post in the field of orchestral conducting which will be beyond his reach if he continues to develop as he has in the past three years.

We are assured that this union will not deprive us of

Mme. Samaroff's presence on the concert stage. Certainly the best wishes of the musical world are extended to her and to Mr. Stokowski and one may predict that if there is a possible exception from the customary results of the wedding of two artistic temperaments it will be afforded by the present instance.

## PERSONALITIES



Reinhold von Warlich at Home

Reinhold von Warlich, the *lieder* singer, is now on the Pacific Coast winning new admirers with every appearance. He will leave America May 1 for London, where he participates in the coronation festivities, and then goes to his charming villa, Montmorency, in Auteuil.

**Ormond**—Lilla Ormond, the American mezzo-soprano, is said to be the first musician to have received a decoration at the White House. The honor was bestowed upon her after she had appeared at one of the Taft musicales a few weeks ago, with Alexander Heinemann, the *lieder* singer.

**Weldon**—Henry Weldon, the operatic basso, who is now singing in Brussels and who, incidentally is a son of the late Admiral Hughes, U. S. N., might be an everyday business man to-day or an American diplomat had it not been for the sudden illness of a friend who was to sing in a performance of oratorio in Washington, D. C., Weldon's native city. Weldon replaced his sick friend with such marked success that he was urged to follow a musical career. The result was that he went to Europe to study and that his debut in opera followed not many years later.

**Calvé**—Emma Calvé took an unusual method of rewarding the Paris police officials who recovered some jewelry which she had left in a hired automobile recently, but the reward was doubtless as much appreciated as it was novel. She thanked the officers and then sang for them a selection from "Carmen."

**Hammerstein**—Charles Dalmorès, the tenor, tells an amusing story of his first encounter with Oscar Hammerstein. "Mr. Hammerstein," he says, "was in Brussels to engage artists for his new Manhattan Opera. I was singing at the Monnaie at that time. The night after Mr. Hammerstein heard me he came to my apartments. I had not met him previously and had scarcely heard of him even. He was announced, walked into the room, said 'I want to engage you for America,' and without saying another word put 10,000 francs (\$2,000) on the table. It was only after that that we talked of a contract."

**Herbert**—Victor Herbert declares that the happiest moment in his professional career came to him when he learned that his first effort as a composer of light opera was an abject failure. Mr. Herbert had been informed that in case his piece was favorably received he would be expected to appear before the footlights and make a speech, and his relief when he found that the failure was so unmistakable that no speech could be possible gave him greater joy, he says, than the biggest tumult of applause his works have excited on any occasion since.

**Hinckley**—Allen Hinckley, of the Metropolitan, says there is at present "an increasing craze for American music for Americans and by Americans," but that the craze is not without its drawbacks in the case of singers who are themselves Americans. "Take my own case," said Mr. Hinckley. "I receive almost daily songs by American composers, some who are fairly well known and others who have not as yet attained the distinction of having their compositions published. They advise or implore me to sing their works, though I have not the time even to examine half of them."

**Toscanini**—Arturo Toscanini, the Metropolitan Opera conductor, is superstitious about the number "thirteen." He conducted a recent performance of "Cavalleria Rusticana" at the Metropolitan, although there were others to conduct it, simply to remove a possible thirteen "hoodoo" from the premiere of "Ariane et Barbe-Bleue." He had discovered that he had previously this season conducted twelve first performances, including novelties and revivals, and he did not want "Ariane" to be the thirteenth.



## BEHIND THE CURTAIN

De Segurola and a Musical King—Sir Edward Meets Josef Hofmann—Hans Kronold's Early Trials as a Composer

WHEN DE SEGUROLA was singing with Bonci, in 1902, at the Royal Theater, in Lisbon, under the leadership of Campanini, he used to be one of the favorite guests at the palace of the poor murdered king, Don Carlos. His majesty was known to possess a baritone voice and to be as bad a singer as he was a good cello player. There were many delightful evenings arranged at the castle, during which the king, with some of the members of the court, played trios and quartets. I forget the names of these noble artists, who happened to be all friends of De Segurola.

One night, when playing a quartet by Mozart, the king happened to attack his part a measure or so too soon. The leader turned around and said:

"Votre Majesté a attaqué une mesure trop tôt — il fallait attendre!" The king replied: "Comment, vous ne savez pas qu'un roi n'attend jamais!" [The king never waits.]

It happened behind the scenes at the New Theater directly after the New York Symphony concert. Josef Hofmann, who had been the soloist of the occasion, walked up to Sir Edward Elgar, the English composer, who came in back to congratulate Walter Damrosch, director of the orchestra.

"Sir Edgar, I believe," said the pianist.

The composer paid no attention to the inaccuracy employed in addressing him, but looked upon the pianist graciously.

"I have never had the privilege of meeting you before. This opportunity gives me great pleasure, I assure you."

"Of course it does, of course it does," replied the great composer.

And then the bassoonist played an elaborate arpeggio.

Hans Kronold, the celebrated 'cellist, when quite a young man, used to amuse himself by writing some light compositions, although, at that time, he had studied neither theory nor harmony.

One day an acquaintance of his, an authority on harmony and theory, during a conversation with Kronold mentioned the subject of composing and expressed a wish to hear some of his essays. Kronold gladly complied, and when he had finished looked expectantly in the maestro's direction. The latter only asked:

"Have you written anything more important or serious than this?"

Kronold replied:

"Oh, yes, but when I finish those compositions I always burn them."

"That's good," said the master, "I admire you for your modesty."

Then came a long and very painful silence, and when no further opinion from the maestro was forthcoming, Kronold ventured timidly the question:

"Do you think that I have a future as a composer?" To which the "authority" answered:

"If you continue like that and burn all your compositions I can only predict a most brilliant future for you!"

Gina and Ada Torriani, the two graceful ballet dancers of the Metropolitan Opera House, sailed Saturday for Europe. Yours truly was there to see them off. Those Italian boats have always had a sort of fascination for me, especially at a distance, and when I saw them boarding the old tub I couldn't help feeling sorry for them, and said: "I do hope that boat won't make you toss and tumble too much (toss and tumble is *ballare* in Italian)."

To which Ada Torriani replied wickedly: "We don't mind that at all, you see we are so used to dancing."

(Dancing, by the way, is also *ballare* in Italian.)

Alfred Robyn, the light opera composer, has, strange to say, a church position in Brooklyn. In his choir there is a young man who has an unfortunate talent for verse in that his ideas far outstrip his technical ability. Mr. Robyn, in this case, was equally unfortunate in being the inspiration which led to the composition of a poem

dedicated to himself and describing his musical abilities.

One Friday evening, during a rehearsal, this young man approached Mr. Robyn and said:



Andres de Segurola as "Alvise," from a sketch made by Caruso.

"Oh, Mr. Robyn, hope you won't mind, but I have just written a poem all about you."

Mr. Robyn expressed his pleasant astonishment and said that he was curious to hear the poem. Whereupon the young man struck a pose and began in the most grandiloquent manner:

"Thou mighty master of the chronic scale— At which point Mr. Robyn and the choir who had heard the whole transaction dissolved into laughter."

Mr. Robyn's faculty for inspiring friendships does not confine itself to people who are interested in music, but extends even to the employees of the apartment house in which he lives.

One day, as I was waiting for the elevator and talking to Mr. Robyn, he related to me the following incident:

"You know we have here a man of all work, a general factotum, as it were, who sometimes acts as hall man and sometimes runs the elevator. He began to talk to me one day and I soon learned that he was a graduate of the best English universities and had degrees from both Oxford and Cambridge, and he certainly looked it, for he is the most dignified and staid looking individual that I have ever met in the capacity of a servant."

"Recently I missed something, that is, the apartment did not seem quite the same for a while, but I could not find out what it was until one day the Englishman came to me with an apologetic air strangely out of keeping with his accomplishments."

"Mr. Robyn," he said, "I don't want you to think that I do this very often. I only do it once a year, and besides she's got my watch and I don't know who she is!"

Annie Louise David, the harpist, says the reviews of her playing, printed in *MUSICAL AMERICA*, have brought her many inquiries, but among these inquiries sometimes come those that are more interesting than valuable.

"On one occasion," said Miss David, "I received a manuscript from a man somewhere in the Middle West and a letter which announced that he had suddenly decided to dedicate a composition to me and wanted to know my opinion of it. However, it was quite evident that he had dedicated it to somebody else and crossed out the name to insert mine. I looked the composition over, nevertheless, and found it to be a most impossible conglomeration of notes written in both red and black ink."

"Having a New England conscience I complied with the man's request and wrote

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him exactly what I thought of it. And strange to say it must have created some resentment, for he wrote back that I had evidently found the composition too hard to play, and if so I could omit the red notes, but if I didn't like it he was quite sure that somebody else would, and he refused, under the circumstances, to dedicate it to me.

"I returned the composition."

L. WIELICH.

### The First Musical Magazines.

The first musical magazine started in Germany was founded in 1722. It was called *Musica Critica*, and was directed by Handel's rival, Matheson. A vast number of musical papers followed this one, and at the present time in Germany there are over thirty musical magazines. The first musical paper of France and Germany was founded in 1756. The first English musical paper was founded in 1822. In 1792 the first musical magazine was established in America. It was known as *Andrew Law's Musical Magazine*. The average musical magazine is short-lived. There are 250 American musical magazines on file at the Library of Congress. Most of them discontinued publication long ago. One of the most famous of American musical magazines was Dwight's *Journal of Music*,

which was published from 1852 to 1881, and maintained its existence until the publisher retired.—*Etude*.

### Pierre V. R. Key as a Music Critic

Reginald De Koven, music critic of the *New York World*, is in Europe taking the rest cure. He will remain in Nice and later go to Germany to hear the new operas scheduled for production. In the meantime the music page of the *Sunday World* as well as the concert and opera reviews in the daily *World* are being written by Pierre V. R. Key, an able newspaperman who has long been identified with musical interests and whose reviews are sound in judgment and interestingly expressed.

### Spalding Popular in France

PARIS, April 3.—All the important musical societies in France are redemanding Albert Spalding, the American violinist, for next season. The celebrated Schola Cantorum wants him for three concerts and the Havre and Bordeaux St. Cecilia societies have invited him to be their soloist. Mr. Spalding will give an elaborate concert in Florence, where the series of classical matinees in which he was soloist have been the vogue.



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### **BENEDICT**

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## DES MOINES STARTS FESTIVAL SEASON

Both Artistic and Financial Success Attends Notable Series of Concerts  
and Attests Growth in Music-Loving Spirit of Middle West—  
Bonci, Gerville-Réache and Kellerman Among the Soloists

DES MOINES, IA., April 5.—Alessandro Bonci opened the second annual Greater Des Moines Musical Festival Monday evening, April 3, at the Coliseum before an audience composed of thousands of Iowa music lovers. From the first to the last number of a program well calculated to display his inimitable art Signor Bonci has received with an enthusiasm which has seldom been accorded an artist here. The consummate mastery of every branch of the singer's art was displayed with a convincing ease. The program contained groups of French, Italian, German and English songs. Numbers which stood out for their special charm and finish of interpretation were the "Embarquez-vous" of Godard, Debussy's Romance, Schubert's "Who is Sylvia?" and "Hark, Hark, the Lark," and the "Bohème" aria, "Che Gelida Manina," which the tenor sang with ideal beauty of expression and dramatic intensity. Tumultuous applause after the last number recalled the artist and he sang Verdi's "La donna è mobile" in a way that furnished a fitting climax to one of the greatest recitals ever heard in this section.

The work of Harold Osborn Smith at the piano left nothing to be desired. His artistic support was consistent at all times and the audience took delight in his playing of Moszkowski's "Caprice Espagnole." Following the concert a complimentary banquet was tendered Signor Bonci by the Italian Columbus Club of Des Moines.

The second concert of the Festival was given Tuesday afternoon, April 4, and was in the nature of a popular program by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor; Lucille Tewksbury, soprano; Genevieve Wheat-Baal, contralto; Charles Hargreaves, tenor; Carlo Fischer, cello. Especial interest centered in the appearance of Mrs. Tewksbury and Mrs. Baal, the former having been a one-time resident of this city, and the latter now one of Des Moines's most popular artists. Mrs. Tewksbury was heard in Bruch's "Ave Maria," which was substituted for the Prayer from "Tosca." Her purity of tone and artistic style brought enthusiastic appreciation. She was twice recalled. Mrs. Baal sang Liszt's "Loreley" instead of the prison scene from "Le Prophète." She was in splendid voice and sang with a mellowness of tone and purity of enunciation which were delightful. She also was recalled twice. Mrs. Baal will accompany the Minneapolis Orchestra upon its Spring festival tour.

Charles Hargreaves, tenor, sang "Salve dimora," from Faust. Mr. Hargreaves's voice, though not large, is of vibrant timbre. He was recalled and sang Verdi's "La donna è mobile." Carlo Fischer, cellist, played Popper's "Andacht" with beau-

tiful tone quality and responded to an encore with a gavotte by Popper. Mrs. Tewksbury and Mr. Hargreaves were heard in a duet from "La Traviata," which displayed their voices to advantage. The orchestral numbers embraced the overture, "Merry Wives of Windsor," the slow movement from Hadley's "Prize" Symphony, "Polonaise from "Mignon" and Herbert's Irish Rhapsody. The orchestra was in fine form.

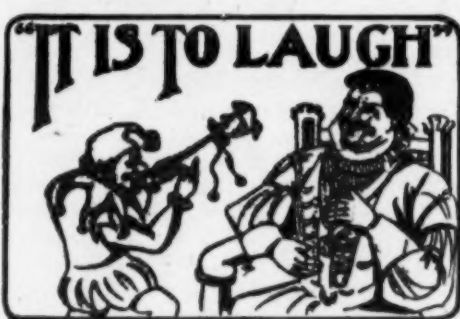
The third concert and last of the series was given Tuesday night, April 4, when Mme. Gerville-Réache was the soloist, together with Marcus Kellerman, basso, and Richard Czerwonky, violinist. Mme. Réache received an instantaneous ovation. She was heard in an aria from "La Gioconda," which displayed her luscious tones, temperament and dramatic powers to great advantage. Her deep, full voice completely filled the Coliseum. She was recalled and sang the "Habañera" from "Carmen" with the sparkle and dash which have made her famous in the rôle. Her second number was an aria from "Queen of Sheba." Insistent demands from an audience keenly alive to her abilities brought "My Heart at thy Sweet Voice," which was beautifully sung. Only the necessity of leaving prevented Mme. Réache from responding to the plaudits of the audience, which clamored for more.

Marcus Kellerman's excellent voice was heard in an aria from the "Flying Dutchman." He won no uncertain favor with his audience and responded with "Danny Deever." This was sung with a brilliancy and dramatic power which brought immediate response from his hearers.

Richard Czerwonky, the concert master, played Ernst's "Hungarian Airs" with dash and brilliancy, purity of intonation and warmth of tone. He responded to an encore with a muted air played with charming grace. The orchestral numbers were Overture to "Tannhäuser," Schubert's "Unfinished" Symphony, the ballet music from "Le Cid" and Liszt's "Les Préludes." The Overture found the orchestra at its best, as did also the Liszt number. Conductor Oberhoffer was given an ovation for the splendid work of his band.

This festival, which attracts State-wide patronage, has proved an unprecedented artistic and financial success, made possible by larger cultural growth, a new Coliseum seating 10,000, and the efficient guidance of its promoter and manager, Dr. M. L. Bartlett, who has been backed in his achievement by the Greater Des Moines Committee. Three enormous audiences heard the inspiring concerts of the series, attesting to the music-loving spirit of the Middle West and its thirst for the best.

J. B. M.



We read in the Peoria Journal that Miss Timphin will play the Mendelssohn Wedding March and the congregation, which will fill the church, will unite in the grand anthem, "The Vice that Breathed O'er Eden."

"My hero dies in the middle of the first act," said the young composer.  
"That's a grave mistake," replied the manager. "He should not die before the audience does."

David Bispham tells of a man who waited for his daughters a long time. Finally he called upstairs: "What a time you girls take getting dressed for the orchestra concert. Look at me! Just a shirt, a tie, and cotton in my ears, and I am ready."—Circle Magazine.

Smith (to member of vested choir)—I hear you've got a new tenor in the choir. What kind of a voice has he? Good?  
Jones—Good? I should say so! It's so

good none of the other tenors will speak to him.—Life.

They evidently were spending their first night at the concert, and the young man was telling the young lady all about it. They talked loudly, for the young man was trying to make an impression on all within a ten-foot radius. He always anticipated the performers, and finally held his hand to his mouth as he said in an undertone:

"Deary, did you ever try to listen to music with your eyes shut? It's heavenly." Thereupon a man two rows behind leaned forward and said:  
"Young man, try it with your mouth shut. It'll be a relief."

"You have a splendid ear for music!" we said to our friend, who was humming an aria from "Tannhäuser." "Did you ever study it?"

"No," he exclaimed, "I inherited it. My grandfather played the bass drum during the Civil War and my father handled the collections for an installment piano house."—Judge.

JUGGINS—"Who was it that said if he could make the songs of the people he wouldn't care who made the laws."

MUGGINS—"Don't know. But if he's the chap who's making the songs of the people nowadays I'd just like to have the making of the laws a little while! That's all!"—Red Hen.

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## THE HAMBOURG-MEYN RECITAL

'Cellist and Baritone, Who Makes His Return to the Concert Stage,  
Greeted by Large Audience in New York

Boris Hambourg, the 'cellist, and Heinrich Meyn, baritone, were heard in a joint recital in Mendelssohn Hall on Wednesday evening of last week. It would have been no cause for surprise had the audience been a small one, because of the rain; but such was by no means the case. It was not only very large, but it was very enthusiastic and neither artist could have had occasion to complain that his work was not received with favor.

Mr. Hambourg began with Bach's G Major Suite, a Siprutini Adagio, a Gavotte by Galeotti, d'Hervelois's "L'Inconstant" and a Boccherini "Rondo." Later in the evening he gave Boellmann's inevitable "Variations Symphoniques," an attractive "Mélodie Danoise" by Grainger and Popper's "Elves' Dance," having to supplement the latter with Massenet's "Elégie" and another extra. It was a cruel night for 'cello playing and the dampness did not always spare Mr. Hambourg's strings. He rose superior to the handicap, however, and gave the same beautiful, musicianly and technically brilliant kind of performance as all of those to which he has accustomed his New York hearers. His masterly technical work in the Popper number brought him some of the loudest applause of the evening. Mr. Meyn, who has been absent from



Boris Hambourg



Heinrich Meyn

the concert platform for some time, was heard in Dvorák's "Zigeuner-melodei," Weingartner's "Liebesfeier," Bunge's "Kleines Lied," Schumann's "Hidalgos," Brahms's "Salamander," "Ständchen" and "Minnelied" and Sidney Homer's "Dearest," "Thy Voice is Heard," "Pauper's Drive," "Banjo Song" and the new "Abschied des Junglings." In the presentation of these numbers Mr. Meyn gave of his best throughout the evening. His tones were full and rich and he infused into the songs of Sidney Homer a warmth of expression that somewhat atoned for their general want of high musical merits. Schumann's "Hidalgos" was filled with a spirit of good humor and Weingartner's "Liebesfeier" was delivered with breadth and nobility of utterance. Of the Brahms songs "Minnelied" gave most pleasure not only because Mr. Meyn sang it in a way that exposed all its beauties, but because it was the best of the three—the best song, indeed, that Brahms ever wrote, and probably for that reason one of the most seldom heard.

It was a most successful evening for the distinguished baritone, whom it is a great pleasure to welcome back to the concert platform. Max Herzberg, the capable young pianist, furnished excellent support for both Mr. Hambourg and Mr. Meyn.

### Union of Music and Drama

[From the New York Sun.]

Music and the drama seem to be approaching identity with marvelous swiftness. The tendencies in opera that made themselves so potent in the days of Gluck and were elaborated in the theories of Richard Wagner have flowered with the last few years to a degree that makes steps toward a complete union of music and the drama seem a consummation of the coming years. \* \* \* Opera-goers soon find that the theater is able to interest them less, presuming of course that they are capable of being interested in manifestations of art. The medium of music is too strong for those who have listened to it as a means of dramatic expression to find sufficient emotional stimulus in speech alone. The accustomed opera-goer is soon lost to the theater manager unless he be a habitual theater loafer who goes everywhere. With

the present tendency of librettists to select subjects that have no element of the classical or poetic character that used to be thought indispensable to an operatic book there are in the opera houses appeals to a new taste. One may not care for "Tristan und Isolde" but enjoy "The Girl of the Golden West." "Madama Butterfly" as an opera has far surpassed the popularity of the little drama on which it is founded.

### Importance of the Word in Song

"Against the chances of the American singer!" exclaimed Alexander Heinemann recently in response to a query by a New York *Evening Mail* interviewer. "Why, there is nothing really in the way of success. Many of the American singers lack temperament, but I have come to feel that this is only because they are not singing in their own language, and they never

could have the same freedom in another until it has become so much a part of themselves that they are more German than American. The word is a very important thing; not alone the word baldly, but in all its shadings, and for that reason I think that American singers seem to lack the snap which they would have if the word meant the same thing to them that it does to the German, or if they conceived it as they might conceive their own language."

### Music Criticism in Iowa

[From the Wyoming (Ia.) Journal.]

A considerable number of Ridge people attended the concert last Thursday night in Wyoming. We think all were satisfied with the entertainment. The orchestral music was perhaps as good as any ever rendered in Wyoming. The soloist, we suppose, was a well trained singer. Her enunciation, if this term may be used, was good. The voice, too, was of nice timbre. Her personal mannerism was not taking, and at times the volume of tone might be called terrific, and this all accompanied by an excessive, not to say vulgar, display of fabric and the modiste's art made her impression on the audience rather moderate in degree. This, of course, is the idea we gathered from the situation.

### New Baritone for Metropolitan

Hermann Weil, of the Stuttgart Court Opera, has been engaged to sing the German baritone rôles at the Metropolitan next season, succeeding Walter Soomer, who enters upon a five years' engagement at the Dresden Court Opera next September and will not be granted any leave of absence for New York. Herr Weil is to sing at this year's Bayreuth Festival. He was recently decorated with the silver medal of merit for art and science.

### WOMEN'S CHORUSES FEATURE

One to Sing in German, One in English  
at North American Sängerbund

MILWAUKEE, April 10.—Two immense women's choruses, one singing in German and the other in English, will be the feature of the last matinée concert at the thirty-sixth annual festival of the North American Sängerbund, in Milwaukee, from June 22 to 25. The German chorus will render Edvard Grieg's "Vor der Klosterpforte" and the English chorus H. M. Parker's "In May." The first rehearsals of these choruses will be held on April 18, under Director Herman A. Zeitz, of Milwaukee, a well-known vocal and orchestral leader. The "festbehoerde" has selected blue and white as the official colors for the Milwaukee festival. The entire city of Milwaukee will be decked in these colors during the festival. The final event of the festival will be a monster picnic in good old German style. The board reports 3,036 acceptances of the invitation to attend, all from outside of Milwaukee. Eight Milwaukee singing societies have accepted and the total from the city will probably be in excess of 1,000, making about 5,000 singers who will participate. M. N. S.

### Amedeo Bassi Sails for Europe

Amedeo Bassi, the tenor of the Chicago-Philadelphia Opera Company, sailed from New York for Europe April 5. He goes to create the title rôle in the London production of "The Girl of the Golden West."

Two new operas had their premières in Germany during March—Felix Woyrsch's folk-opera, "Der Weiberkrieg," and Reinhold Hermann's "Sundari."



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## WITH CHICAGO MUSICIANS

Beethoven the Theme of Prof. Friedlander's Lecture—Local Artists  
for the State Teachers' Convention

CHICAGO, April 10.—Dr. Max Friedlander, the well-known Berlin savant, associated with the University of the German capital, gave an illustrated lecture last week on the life and works of Ludwig von Beethoven, before the Germanistic Society in Fullerton Hall. Although he has lectured three times under these auspices, this is the first time that he elected to speak in English. In relating the story of the Beethoven life, Dr. Friedlander at once established a charming atmosphere, such as he invoked in his lecture on Schubert. He ascribed the taciturnity and the aloofness of the Beethoven nature to the stern environment that marked his earlier years.

Arthur Olaf Andersen, who is chairman of the program committee for the Illinois Teachers' Association, which is to meet this year at Centralia, announces that these Chicagoans will participate in the convention: Herbert Miller, baritone; Clarence Eidman, pianist; Marie Sidenius Zendt, soprano; Edward L. Freund, violinist; Harriet Case, soprano; Dr. Carver Williams, basso; Jessie Lynde-Hopkins, contralto, and Walter Spry and Glenn Dillard Gunn, pianists. Mr. Anderson states that the largest number of tickets for any convention have already been sold for the one of this year, which, in all points, promises to be superior in interest. The Minneapolis Symphony Orchestra is engaged to help the good work along.

Carolyn Louise Willard, the pianist who achieved such distinction this year, will shortly close up her studio in the Fine Arts Building for the Summer, having engaged to sail from Halifax on the 29th inst. She expects to remain in the British Isles for three months, and will have ample opportunity to view the Coronation ceremonies.

The pupils of Karemna Joplin and Frank Van Dusen gave a recital under the auspices of the American Conservatory last Thursday evening in Kimball Hall.

Sarah MacAdam Cooke gave an evening of chamber music under the auspices of the Drake School of Music last Wednesday evening in Auditorium Recital Hall.

Thomas MacBurney, the well-known educator, whose studio in the Fine Arts Building has been a Mecca for out-of-town music teachers, will remain here during the entire Summer and specialize largely with music teachers.

Georgia Kober, the director of the Sherwood Music School, who for twelve years past has been the chief assistant of the late William H. Sherwood, at Chau-

tauqua, N. Y., has resigned her position and will hereafter devote her entire attention to the Summer session of the Sherwood Music School in this city, which opens on June 26.

Dr. H. S. Perkins a writer and musician of international fame, likewise organizer of the Illinois Musical Teachers' Association, gave a most interesting talk on "Colonial Music" at the Colonial and Mid-Lenten Entertainment in Auditorium Recital Hall last Thursday evening. Dr. Perkins is probably the best-known authority on this class of music and has probably conducted more musical festivals than any other man in this country.

Daniel Protheroe, the Welsh composer of this city, has been reappointed as adjudicator at the National Assembly in Wales at Carmarthen early in August. He recently finished a new song dedicated to Evan Williams, the Welsh tenor, which the latter performed with great success last Thursday evening.

William A. Willets, the vocal teacher, who has been connected with the Bush Temple Conservatory for two years past, has resigned that association and will become the head of the vocal department of the Sherwood School of Music in the Fine Arts Building, commencing his services with the Summer term.

The pupils of the juvenile department of the Walter Spry Piano School gave an interesting recital Friday evening in the assembly hall of the Fine Arts Building.

Marion Green, the popular basso-cantante, has enjoyed an unprecedentedly busy and successful season, surpassing his remarkable record of last year. Mr. Green has not only voice and style, but the charm of temperament that adds so much to the power of a singer, in the matter of re-engagements.

Good word comes from Elizabeth Schiller, a young Chicago soprano, who is located in Berlin and who has been studying the past three years with Sig. Moratti. Everybody who has heard this young woman of late declares that she has gifts and graces to indicate a musical career of unusual interest. She has scheduled her operatic debut for this Fall.

Francis Crowley gave his annual piano recital at Whitney Opera House last Sunday afternoon. Brahms's Scherzo op. 4, Chopin's Etude op. 10 and Fantasia op. 49, the Liszt D Flat Etude, Mazurka op. 60 and Waltz op. 34, by Moszkowski, were all played with a good deal of vim and fine fancy. The concluding group embraced Grunfeld's Romance and the Schubert-Tausig Military March. Elsie Young, contralto, gave charming contrast to the performance, singing songs by Beethoven and Schumann.

## CELEBRATE "STEINWAY WEEK" IN CHICAGO

CHICAGO, April 10.—Three musical entertainments were given last week in Music Hall, Tuesday afternoon, Thursday evening and Saturday afternoon, the occasion being the celebration of "Steinway Week," under the auspices of the Æolian Company. In addition to the Steinway-Æolian was presented the Steinert collection of ancient instruments, clavichords, harpsichords, dulcimers and other early forms that have eventually led to the perfected piano-forte.

At these recitals Karleton Hackett, the vocal teacher and critic on the Chicago Evening Post, delivered an informing lecture concerning their use and derivation. These lectures had practical exposition by Marx Oberndorfer, who played the real instrument, or in case they were not available for that purpose gave replicas of very

gentle airs upon the modern piano. His program included on the old clavichord Lully's Conrante and Bach's Prelude in C Major. Quite as remarkable was Zipoli's Suite in B Minor for harpsichord, played on the modern piano, giving the tinkling charm of the older instrument very lucidly and beautifully. In contrast to this James MacDermid gave selections with the Pianola piano from Chopin, Leschetizky and Rosenthal. Another fine feature of these recitals was the singing of George Hamlin, the eminent tenor. He gave three ancient songs of Purcell, the first being "I Attempt from Love's Sickness to Fly." He then gave selections from Bach, Handel and Dr. Arne. As a final feature he sang to the Pianola piano accompaniment songs by Schumann, Dvórák, Strauss and Grieg. C. E. N.

### Alice Merritt Cochran in Recital

Alice Merritt Cochran, soprano, delighted a large audience at the City Theater, Little Falls, N. Y., recently, when she appeared there in a song recital. Mrs. Cochran was heard to splendid advantage in a program which contained widely diversified songs by Liszt, Loewe, Grieg, Schubert, Brahms, Wolf, Strauss, Massenet, Cadman, Rummel, Ware and others. It is difficult to say in which she was at her best. There was remarkable finish and delicacy in her singing of the French songs and there was

profound poetry and emotional insight in those by the German and American composers. The recital was generally acclaimed as one of the most notable musical events ever heard in Little Falls.

### Ropps to Sing with Nordica

Ashley Ropps, bass-baritone, has been engaged to sing the solo part in Rossini's "Stabat Mater" with Jules Jordan, in Providence, on April 25. Among the other soloists will be Lilian Nordica.



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## OLD FRENCH SONGS IN MME. ARNAUD'S RECITAL

Georges Barrère, Flutist, Assists at  
Concert in New York—Large Audi-  
ence Enjoys Program

Mme. Anna Arnaud, assisted by Georges Barrère, flutist, gave her annual concert on Friday of last week at Carnegie Lyceum. Her program consisted of old French songs of the seventeenth and eighteenth centuries and of a selection of Provence songs. The success which Mme. Arnaud had last year in these recitals, both in public and in private, was largely responsible for the fact that the hall was packed on this occasion.

Mme. Arnaud wore the old French peasant costumes which had been expressly designed for her. Her entrance was greeted with an outburst of applause. The first part of her program consisted of nine folk songs from different French provinces and was as follows:

"Celui Que Mon Cœur Aime Tant" (Angoumois); "Le Flambeau Éteint" (Nivernaise); "Quand la Marion S'en va-t-à l'eau" (Auvergne); "Chanson des Métamorphoses" (Morvan); "Briolage" (Berry); "La Pernette" (Franche Comté); "Au Bois Rossignolet" (Comté); "La Liaudainne du Dialect" (Bresse).

By request Mme. Arnaud sang also the old song "Complainte de la Mort de Renaud" and all of her selections were enthusiastically applauded.

The second part of her program consisted of the following songs:

"L'Amour est un Enfant Trompeur," "Margueridette," "Le Matelot de Bordeaux," "La Fille du Président," "A Parthenay," "Le Curé de Pomponne," "Entrez la Belle en Vigne," "Sauter la Jolie Blonde."

Mme. Arnaud was in excellent voice and her interpretation of these old songs was as delightful to the eye as it was to the ear.

M. Barrère, whose stage presence is as suave and gentle as the tone of his instrument, played two solos which were enthusiastically encored.

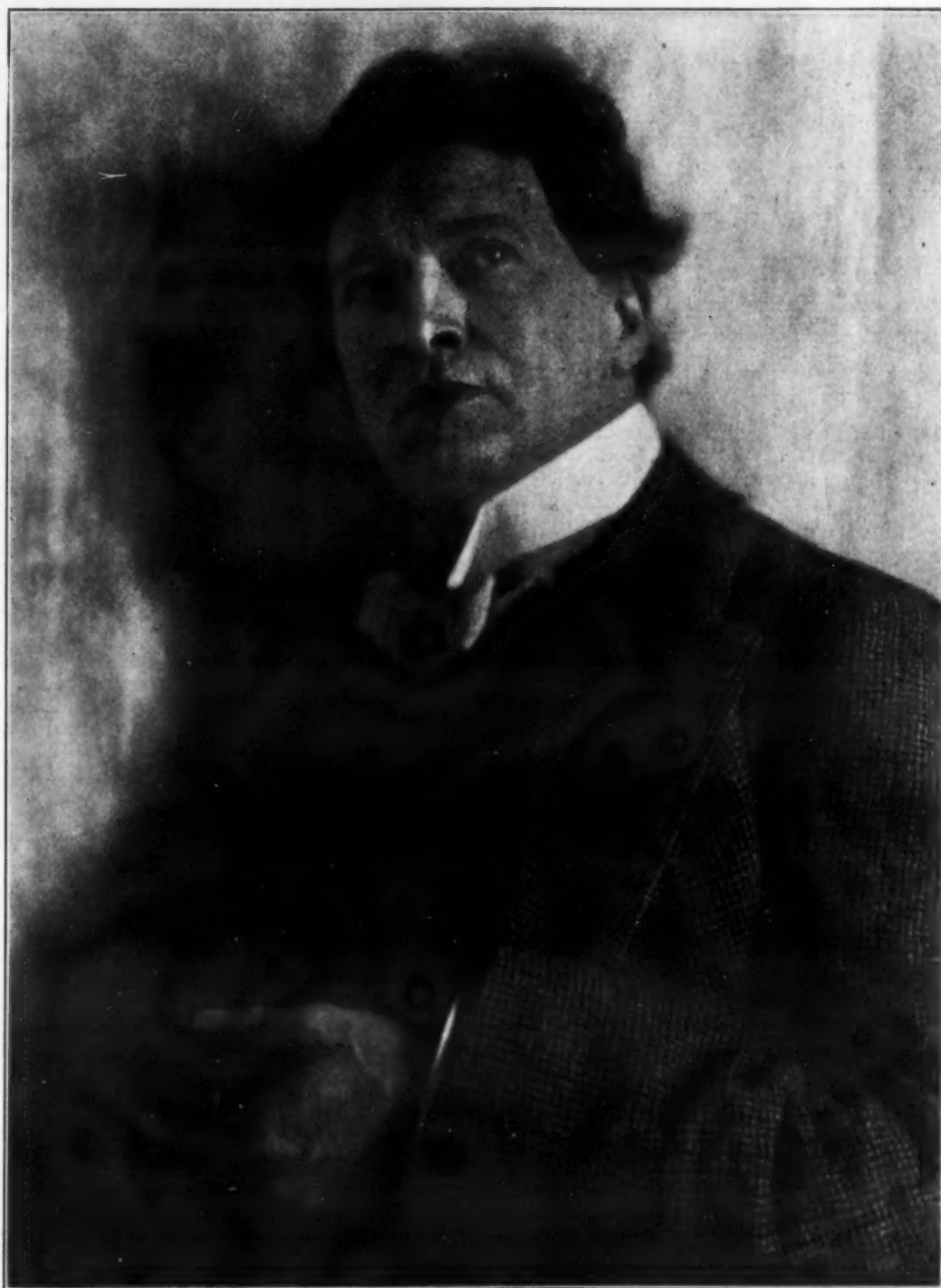
## U. S. Kerr Wins Favor in Recital in Camden, N. J.

U. S. Kerr, the basso, was heard in a most successful recital at the First M. E. Church, Camden, N. J., recently. His songs covered a wide field ranging from the composers of Norway and Germany to those of France, Italy and America. His voice was at its best in the "Toreador Song" from "Carmen" and the "Evening Star" from "Tannhäuser." Mr. Kerr was heard in Trenton, N. J., on April 6, and will appear in Elizabeth, N. J., on April 20, and in Philadelphia on April 28, with the Treble Clef Club.

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## Busoni Sails After Remarkable Tour Across American Continent



Ferruccio Busoni, the Great Italian Pianist, Who Sailed from the Country Saturday

FERRUCCIO BUSONI, who just completed a great transcontinental tour, sailed on the *America* on Saturday. Before he departed Mr. Busoni congratulated Manager M. H. Hanson on the engagement of the German tenor, Ludwig Hess. Mr. Busoni heard the latter for the first time at the Music Festival in Baden Baden, in which they both participated. Mr. Busoni says that the tenor is, without doubt, the most brilliant oratorio and con-

cert singer in Germany to-day, and he predicts for him a triumphal tour.

## NEW VIOLIN SONATA

Work of Adolf Brüne Has Its First  
Hearing in Chicago

CHICAGO, April 10.—A new sonata for violin and piano by Adolf Brüne, of this city, was presented Tuesday evening at the Ziegfeld. All of the themes are big and manly and the technical mastery shown in the developing of the subjects was no less remarkable. Everything appears to be carried intensely and the motifs that are realized from the chief thematic material are handled with much skill and in many striking combinations. Throughout there is much color and variety of execution, the entire composition having a certain sincerity.

The new work was presented by Arthur Rech, a brilliant young pianist, and Hugo Kortschak, one of the first violinists of the Theodore Thomas Orchestra. Both of these young men are excellent musicians and their success with this exacting and original program indicates not only their musical capability, but their individual ambitions, in looking for something good and worth while. The Brüne Sonata novelty was preceded by the Mozart B Flat Major Sonata.

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## NOTED VIOLINIST HONORS PIANO SCHOOL PUPILS

Maud Powell Listens to and Plays for  
Students of George Folsom  
Granberry

Last Saturday was a big day for the Granberry Piano School in Carnegie Hall, New York. Mme. Maud Powell, the violinist, paid a visit to the institution, and after hearing the work done by some of the students played a short program with her regular accompanist, Waldemar Liachowsky at the piano. Her numbers included:

Beethoven, (a) Allegro Vivace, from Sonata, for Piano and Violin, op. 12, No. 2, (b) Romance, F Major, op. 50, (c) Minuet, G Major; Brahms-Joachim, Hungarian Dance, A Major; Cottenet, Chanson-Meditation; César Cui, Russian Cradle Song; Wieniawski, Capriccio-Valse.

To hear this celebrated artist under such intimate conditions proved most gratifying. Her never-failing artistry was delightfully revealed in each of the numbers and she was obliged to give encores. Quantities of flowers were then showered upon her.

Previously George Folsom Granberry, director of the school, conducted a demonstration of the work accomplished by the young students, who have been trained to remarkable proficiency in ensemble and solo piano playing. Many of the selections presented were transposed to keys requested by any member of the audience—a noteworthy feat considering that the students appeared to range from six to ten years of age.

## CHARLOTTE LUND'S RECITAL

Soprano Makes Pleasing Impression at  
Her New York Début

Charlotte Lund, soprano, who has been for some time singing in Europe, made her New York début in Mendelssohn Hall on Friday afternoon, April 7, in the following program:

"J'ai Pleuré en Rêve," Hue; "L'invitation au Voyage," Duparc; "Sans Toi" (request), D'Hardelot; "Caro mio Ben," Giordani; "Danza-Danza," Durante; "My Mother Bids Me Bind My Hair," Haydn; "Loch Lomond," Scotch Folk Song; "A Swan," Grieg; "Meine Liebe ist grün," Brahms; "Oh! Si les Fleurs Avaient des Yeux," Massenet; "Zueignung," Richard Strauss; Aquarelles, No. 1, Green, Debussy; "Toujours à Toi," Tchaikowsky; "Come to the Garden, Love," Salter; "Blackbird's Song," Cyril Scott; "Twilight," E. Nevin; "Flow'r of the Years" (first time), William J. Guard; "Happy Song," Del Riego.

Mme. Lund possesses a natural voice of much charm and volume and her range is comprehensive. Her voice has that elusive characteristic called color and at once wins to her the sympathies of the audience. Though essentially a lyric soprano, light, flexible and smooth, it fits equally well in songs requiring dramatic treatment. Mme. Lund should make a great success in America.

The audience was obviously well pleased with the recital and expressed its approval in no uncertain manner, recalling the singer many times and compelling her to add an encore at the end of the program.

## Gilbert's Composition Played for Indian

A reception and musicale was tendered on Wednesday evening, April 5, by Count and Countess Fabri at their New York home, in honor of Lone Star, the Carlisle Indian who has been in the city during the last week as the guest of Hallett Gilbert, the composer. Many distinguished persons were present and a musical program of much interest was given, consisting of Mr. Gilbert's compositions. Julia Hume, soprano, sang "The Raindrop," "The Bird," the "Serenade" and the composer's "Waltz Song," scoring a triumph with her delightful lyric voice, which she handles well. The Kahn trio played "La Gaieté," "Cavotte" and "Cradle Song," all by Mr. Gilbert, and received much enthusiastic applause. Marion Kahn, a clever pianist, played a scene de Ballet, which Mr. Gilbert wrote for her, in good style, with fine technic and expression.

## Hofmann Plays for the President

WASHINGTON, D. C., April 8.—President and Mrs. Taft gave the third of their Lenten musicales at the White House last night, introducing Josef Hofman, who played a program of piano music including compositions by Chopin, Scriabine, Rachmaninoff, Liadow and Liszt.

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## COLUMBIA CHORUS ORATORIO CONCERT

"Lauda Sion" and Parts of "Creation" Sung Under Walter Henry Hall's Direction

The Columbia University Festival Chorus, Walter Henry Hall, conductor, gave its first concert at Carnegie Hall on Tuesday evening, April 4, presenting Mendelssohn's "Lauda Sion" and parts one and two of Haydn's "Creation," with Alma Gluck, soprano; Millie Potter, contralto; Daniel Beddoe, tenor, and Herbert Witherspoon, bass, assisted by an orchestra from the Philharmonic Society.

The program opened with "Lauda Sion," practically a novelty to New York, which was sung in excellent fashion, the choruses being full and the soloists satisfactory in their respective parts. The solo quartets were beautifully sung, the four voices blending well in ensemble.

Mr. Hall is to be commended for his giving of the Haydn work, which should, indeed, be sung oftener, and the performance was one that will long be remembered by those who heard it. From the opening orchestral introduction "Representation of Chaos," which was beautifully played by the orchestra, to the final chorus, there was not a dull moment, and this was largely due to the director's judgment in selecting his soloists and to the splendid condition in which the chorus was.

Mme. Gluck, in the music of *Gabriel*, found herself at home. She sang the difficult "With Verdure Clad" with a clear, fresh voice, and heightened the favorable impression in "On Mighty Pens," in which she gave forth some truly "soft, enchanting lays."

Mr. Beddoe, always a welcome singer, gave of his best in the air "Now vanish before the holy beams," and in the ac-

companied recitative "In splendor bright," scoring heavily in the well-known "In native worth." He is a singer of exceptional ability, and he sang his music with much beauty of voice and distinction of style.

Mr. Witherspoon made the part of *Raphael* stand out prominently, singing with deep feeling and assurance.

Mr. Hall conducted with gratifying results, vivifying the climaxes with wonderful effect. In the first chorus he had the singers give the words "And the Spirit of God moved upon the face of the waters, And God said, Let there be light," in a restrained *mezza voce*, so that the words "And there was light" blazed forth with an electrifying effect in the glorious outpouring of voices.

The individual sections of the chorus are good, and, in addition to the usual soprano, alto, tenor and bass, there was employed a group of boy sopranos. Mr. Hall's handling of the orchestra was notable, regarding every detail with telling accuracy and instilling the players with much enthusiasm.

David McKay Williams presided at the organ and made his work heard throughout the evening, accompanying the recitatives with much discretion and managing the inadequate Carnegie Hall instrument with skill.

A. W. K.

### Placing Faith in the Teacher

[Ruth Patterson in The Etude.]

One of the first things the piano student should learn is to have faith in the teacher. No matter whether the tasks the teacher allots seem odd and unnatural, you should say to yourself: "She has been studying this matter for a great many years. She seems like a woman of good sense. It is hardly likely that she would ask me to do anything unless she had a definite purpose. Consequently I shall try to get my teacher's meaning and carry out her ideas as she would have me carry them out." The pupils who continually rebel, or who will not take anything upon faith, or who insist upon questioning the teacher's judgment or knowledge in selecting a particular piece, will unquestionably be the ones who lag behind.

## DENVER HAS NIGHT OF AMERICAN MUSIC

Clarence Eddy's Plea for Native Composers—Local Singers in Opera

DENVER, April 3.—Clarence Eddy, the organist, who is to appear in recital here this week, was guest of honor at the dinner of the Denver Center, American Music Society, at the Brown Palace on the evening of April 1. Mr. Eddy responded to the toastmaster's introduction by avowing his admiration for and loyalty to the American composer, who, he declared, has already "arrived," in the sense that many native compositions are deemed worthy of incorporation in the programs of the best artists the world over. Judge O. E. LeFevre was master of ceremonies. R. Jefferson Hall, the organist and tenor, who recently came here from Memphis, Tenn., was introduced to Denver musicians at this gathering. J. C. Wilcox announced the intended coming to Denver within the next few months for extended residence of Charles Wakefield Cadman, the composer, formerly of Pittsburgh, and the applause that greeted this announcement shows how cordially Mr. Cadman will be welcomed to Denver.

An interesting musical program followed the dinner. Mary Reynolds, pianist, and Howard S. Reynolds, both of Boulder, played for the first time here the Sonata by F. S. Converse, and the great beauty of the work made a deep impression. Mrs. Frank B. Martin, one of Denver's popular sopranos, sang Mrs. Alex Mason's "Awakening," Margaret Ruthven Lang's "Garden of Roses," Mary Turner Salter's "Cry of Rachel" and Mrs. Beach's "Year's at the Spring," with fervent feeling, and was recalled to add Arthur Foote's "I'm wearin' awa'." She was splendidly accompanied by Evalyn Crawford. Margaret Day, pianist, was heartily applauded for her playing of a Prelude by Walter Morse Rummel, "To the Sea" and "Summer," by MacDowell, followed by the same composer's "Humming Bird" (given to the world under the pseudonym of Edgar Thorne) and Harvey Worthington Loomis's "Hungarian Rhapsody." Mrs. Lucile Roessing Griffey, soprano; Mrs. George Spalding, contralto; Walter Foreman, tenor, and J. C. Wilcox, baritone, with Mrs. Wilcox at the piano, sang Francis L. York's "Sweet and Low" and the opening quartet, "Spirit of Spring" from Charles Wakefield Cadman's new cycle, "The Morning of the Year." This aroused much enthusiasm.

Another attempt to produce opera by local forces will be made on the evening of April 10, when "Cavalleria Rusticana" will be presented, together with excerpts from "Carmen" and "Lohengrin," under direction of Julian Wilensky, with Nicola Novelli as leader of the orchestra. Mr. Wilensky's coming to Denver, three years ago, was directly responsible for the elaborate home production of "Tannhäuser" two seasons ago. Without financial support he has persisted in his efforts to develop a grand opera company here and has so impressed a certain number of singers by his earnestness that they are joining with him in the effort of April 10, without hope of financial reward. Such profits as are made will be utilized in the preparation of another and more elaborate operatic presentation. Mr. Wilensky hopes to have his chorus cohesively organized by

the time Herr Dippel is ready to farm out the principal singers of his great Chicago company to outside cities.

Dr. John H. Gower, Denver's distinguished pedagogue, was so tremendously impressed by the playing of Pepito Arriola when that Spanish boy wonder visited us recently that he has arranged for the lad's reappearance in two matinees and one evening recital April 22, 24 and 25. The young artist will also be heard in several adjacent towns.

With the proximity of the Spring music festival, wherein the Thomas Orchestra of Chicago will be heard on three consecutive days, there is revived the effort to secure a guarantee fund that will make possible the establishment of a permanent Denver orchestra. As was recorded at the time, an effort was made to secure this endowment fund last Summer and in the early Fall, but financial conditions were not favorable and the project was temporarily shelved. The orchestral committee hopes to find a heartier response when the second canvass begins.

J. C. W.

### Mrs. Bertha Cushing Child a Busy Soloist and Voice Teacher

Boston, April 10.—Mrs. Bertha Cushing Child, the contralto, sang three arias from "Samson and Delilah" at a recital based on this opera and given last week by Henry Gideon, the organist and composer. This followed a busy month of recitals and concerts. Mrs. Child's engagements for March included a recital in Augusta, Me.; a concert before the Old Colony Club, Weymouth; several private recitals in Boston and a recital at the Franklin Union. She was soloist at a performance of "Elijah" by the choral society in Pittsfield, Mass., March 30. Mrs. Child has been unusually busy with her teaching this season, and has had many new pupils. One of these, Vivian Cooter, gave a studio recital March 27 before leaving for her home in Oklahoma City. Mrs. Child has several engagements for April, and will sing at the May Festival at Miss Winsor's School, in Brookline, May 1, and at a recital in Quincy, Mass., May 17.

D. L. L.

### Clarence Eddy in Idaho Recital

Moscow, Idaho, April 10.—Clarence Eddy gave a very successful organ program at the First Presbyterian Church recently under the auspices of the music department. He was assisted by Margueretta von Austen, dramatic soprano of the college.

### Martin Sings for Mrs. Mackay

Riccardo Martin, the Metropolitan Opera tenor, sang songs in French, English and Italian as the special feature of a dinner and musicale given by Mrs. Clarence Mackay at her home in Madison avenue, New York, on Thursday of last week.

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## "GREGOR'S FOLLY" AS BERLIN SEES IT

**No Sympathy with Idea of Discriminating Against Opera Singers Who Appear in America—Zimbalist, Elena Gerhardt, Amy Hare and Her Quartet, Olga Steeb and Harold Bauer Among Concert-Givers of a Week**

BERLIN, March 23.—In speaking with a number of German critics and professional people concerning the "Gregor Folly" as commented on in an editorial in *MUSICAL AMERICA* March 11, I have been delighted to find that they are thoroughly disgusted with Gregor's idea of debarring singers from all European opera houses if they have appeared for more than two months in America. The intellectual Germans are really not such chauvinists in art as many would have the world believe and, in great part at least, consider art as having a pronouncedly international sphere. Those with whom I spoke predicted an early ending of the Gregor era in Vienna.

Johannes Messchaert, one of the most celebrated vocal teachers and mastersingers of the day, has finally accepted the offer to join the faculty of the Königliche Hochschule der Musik in Berlin.

Otto Reuter, the former comedian, well known to the habitués of the Wintergarten and like resorts, has been engaged by Dr. Hermann Gura, of the Komische Oper, for his intermediate season of opera continuing until July.

William Pitt Chatham, an English baritone, gave a *lieder-abend* in Bechstein Saal on Thursday evening before a large and appreciative audience. The singer combines excellent vocal material with artistic intelligence, but his tone production is still open to criticism. His program consisted of Massenet's "Vision fugitive," from "Hérodiade," and songs by Schumann and Wolff, all of which he rendered with rare taste and individuality.

### Zimbalist's Concert

In the Beethoven Saal, on the same evening, Efrem Zimbalist, the violinist, gave his concert with the assistance of the Philharmonic Orchestra. The more one hears of this artist the more one is impressed by his healthy, unaffected presentations. No violent straining after unusual effects and no disregard for apparently minor details accompany his renditions. His program comprised the *Symphonie Espagnole*, op. 21, of Lalo, the *Sinding Suite in A Minor*, Concerto in A Minor by Glazounoff, and three short pieces—Berceuse, Caprice Viennois and Hungarian Dance in E Minor of Juon, Kreisler and Brahms-Joachim respectively. Zimbalist's tone is superb, possessing that dark and voluminous quality which stands out in bold relief from even the largest orchestra. His technique is thorough, clear-cut and precise. Only a chosen few among the violinists are able to stimulate a big audience to such manifestations of enthusiasm as prevailed this evening.

Again Elena Gerhardt, accompanied by Arthur Nikisch at the piano, has sung before a full house in the Beethoven Saal. She was in excellent voice on this last oc-

casation and sang her program as ever, with natural tone production and well-planned interpretation.

On Sunday afternoon Wilhelm Klatte, critic and teacher of composition, revealed the results of his labors with much promising talent. Julius Kopsch showed himself a young composer of whom Germany will have cause to be proud before long. Two of his songs, "Mittagsschlafchen" and "Glücke's genug," are on a level with some of the best songs heard in the concert halls. Margaret Lewandowski-Gille is a young woman who with a simple theme of a children's song can do wonders. Sverre Jordan, a young Norwegian, as pianist as well as composer of piano and vocal music, has already attained a stage far superior to that of a student graduating from the domain of his teacher. The dash and vigor which all his compositions display are surprising.

### Amy Hare's Quartet Again

The second chamber music concert by the Amy Hare Quartet took place in the Beethoven Saal on Sunday evening. Arnold Rosé, of the Rosé Quartet, of Vienna, took the place as first violin of Lady Hallé, who suddenly fell ill. The fame of these artists, including Amy Hare, piano; Hugo Becker, cello, and Oskar Nedbal, viola, fully guarantees a brilliant success for any event in which they participate. The program of the evening consisted of Trio for piano, violin and viola in E Flat Major, Mozart; Piano Trio in B, op. 99, Schubert, and Piano Quartet in C Minor, op. 60, Brahms. The general impression was that of hearing the sublimest and absolute form of music imaginable. The varieties of dynamic effects which Amy Hare is capable of producing, together with her profound musicianship, qualify her as few others for a cooperation with other instruments, each of which in this case was played by a master in his sphere. This newly born but so universally admired quartet represents one of the few musical elements in an overburdened Berlin season that make the duties of a professional concert-goer a pleasure.

The second orchestral concert of our talented young countrywoman from California, Olga Steeb, the pianist, proved an increased success both with regard to the attendance and the performance. Her musical precision and astonishing grasp of a composition compel the greatest esteem, and when we consider her youthfulness we are compelled to overlook what is conventionally termed "insufficiency of power" or lack of "temperament." Both her physical power and temperament will unquestionably develop as the years go on. The pianist's technique is clear-cut and ever employed in the interest of the composition, never for personal effects. Her program

consisted of the Concerto in A Minor, op. 16, Grieg; Concerto No. 4, in G, op. 58, Beethoven, and Concerto in F Minor, op. 82, Scharwenka. The last concerto was conducted by the composer, who, when he appeared on the platform—his first public appearance since his return from America—was given a welcome greeting by the large audience that left no doubt as to the devotion of the many admirers which he has in Berlin. He conducted with youthful vigor and temperament.

### Harold Bauer Has Big Audience

Harold Bauer, in his concert in the Bechstein Saal on Monday evening, again proved a strong drawing card, for the hall was full—full as one finds it only when a pianist of repute is announced. His program consisted of numbers by Bach, Schumann, Chopin, Liszt, Albeniz, Schubert and Saint-Saëns. There was a time when I maintained that only one certain pianist could play Schumann's "Kinderszenen" with the proper poetical sentiment. It behooves me to retract such an opinion after having heard Bauer play these jewels of Schumann compositions and imbue them with a wonderful atmosphere of subtle charm. One must have heard Bauer play "Der Dichter spricht" or "Ritter vom Steckenferd," to be able to judge of what

I mean. I also heard the artist play the "Toccata" with a finish and a dynamic treatment that represented the highest form of pianistic art.

On the same evening Lola Rally gave her second evening of French chansons. In spite of an apparent indisposition and by the aid of her experience and her good taste the singer succeeded in charming her audience fully as much as ever before. Her program comprised, besides her compositions of Massenet, Charpentier, Saint-Saëns and Debussy, two exquisite works of René Chansarel, "Annie" and "Rosemonde." The singer exerts a strange influence over her hearers, due as much perhaps to her personality as to her art.

The *lieder-abend* of Emmy Raabe-Burg, in the Blüthner Saal on Tuesday, presented to us an old friend of comic opera. Mme. Raabe-Burg's voice and personality, and frequently also her style, vividly remind us of the operatic stage. Not that we wish to say that the singer did not do justice to her songs; but the coloring of her interpretation is of a broader style and her renditions are more vigorous than is the case with most concert singers. On the other hand, she sang Schumann's "Nussbaum" with such subtle delicacy and artistic sentiment as are rarely given it.

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## BONCI'S RECITAL HOLDS OMAHA SPELLBOUND

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in Varied Program

OMAHA, NEB., April 7.—Alessandro Bonci in recital, assisted by Harold Osborn Smith, pianist, was the magnet which drew to the First Methodist Church last Wednesday evening a large and expectant audience. That high expectations were justified was demonstrated in the enthusiastic applause which followed each number on the program. Signor Bonci had selected from his vast storehouse of vocal gems songs of Gluck, Giordani, Paisiello, Mozart, Schubert, Pfitzner and a number of modern composers; and he held his auditors spellbound not only by his glorious voice and deep musical understanding, but also by his genial personality and apparent joy in the undertaking of the evening. Enthusiasm reached its highest point at the conclusion of Godard's "Embarquez-vous" and a repetition was demanded. There was an urgent request also, he it said, as an indication of the up-to-dateness of Omaha's musical taste, for a re-singing of the Romance by Debussy, which Bonci interpreted most artistically. "A Maid Sings Light," by MacDowell, was fascinating in its Italianized English. From beginning to end the recital was a feast to music lovers and an invaluable lesson to students. Harold Smith was welcomed as an old friend, having visited Omaha with other artists and being well known as an accompanist of unusual ability. Besides playing every accompaniment without music he contributed one solo—the Allegro Appassionato of Saint-Saëns—acquiring himself in a most satisfactory manner.

Last Friday, at the Ak-Sav-Ben Den occurred the first concert during the season of the Mendelssohn Choir, Thomas Kelly, conductor. The program was varied, including works by Mendelssohn, Gounod, César Cui and others, a long and exacting program upon which Mr. Kelly and his chorus have worked hard and conscientiously, and with which they attained artistic results. Grace Hancock acted most efficiently as accompanist. The soloist of the evening was Max Landow, pianist, who appeared twice, playing, as he always does play, with finished technic and poetic feeling.

The musical department of the Omaha Woman's Club, Blanche Sorenson, leader, presented a program yesterday under the direction of Edith L. Wagoner, in which a number of young musicians gave a good account of themselves. Laura Goetz, so-

## BRILLIANT SEASON FOR MR. AND MRS. REED MILLER

Nevada Van Der Veer-Miller, contralto, was an assisting artist at a recital given by John McCormack, the Irish tenor, in Newark, N. J., on April 4. Mme. Van Der Veer (Mrs. Reed Miller) sang Irish songs by Stanford, Crouch, Malloy, Foote, Lover and Strickland and delighted the audience by her charming singing of these characteristic compositions. Her success was all the more notable in that she assisted Mr. McCormack, whose singing of Irish folksongs has made him one of the best known recital artists in this country. In addition to this engagement, Mrs. Miller will sing in concert in Jersey City on April 18, in New York, at the Hotel Astor with the Mozart Club on the nineteenth, and on the twentieth, in concert in Elizabeth, N. J. Her many engagements this season are entirely due to her success in concert and oratorio last year.

Reed Miller, who has been one of the foremost of American tenors for the last



Nevada Van Der Veer-Miller



Reed Miller

few years and is now at the height of his career, has been engaged to do the solo work at the dedication of the new Cathedral of St. John the Divine, in New York, on April 19. This service will be probably one of the most important church musical functions ever given in New York and it is an honor to Mr. Miller that he has been chosen as soloist. President Taft, the Governor of the State and many other celebrities will be present. On Easter Sunday evening Mr. Miller will be the tenor soloist in Haydn's "Creation" with the Handel and Haydn Society of Boston, this being his second engagement with that chorus this season. On April 20 he will sing the "Hymn of Praise" in Elizabeth, N. J., and on the twenty-fourth the "Messiah" in Gloversville, N. Y. Immediately following Mr. Miller starts on a five weeks' tour with the Thomas Orchestra of Chicago, receiving one of the highest fees ever paid a soloist with that organization.

fair to be as popular as his "Will o' the Wisp." In addition to his composing Mr. Spross is busily engaged in filing engagements with well-known artists. In the past four weeks he has played nineteen concerts, ranging from New York and Brooklyn to New Orleans and Houston, Tex. At the latter place he assisted Mme. Jomelli, winning most enthusiastic comment for his playing.

### Sara Gurowitsch Wins Ovation

Sara Gurowitsch, cellist, was a soloist at the recent private subscription concert of the Paterson, N. J., Orpheus Club. C. Mortimer Wisk, director. Her numbers were the Hungarian Rhapsody, Vito and Spinnerlied of Popper, Davidoff's "Am Springbrunnen," and an air from Gluck's "Orfeo." Miss Gurowitsch, who won the Mendelssohn prize in competition in Berlin, was given an ovation. Her excellent tone and brilliant technic were well shown in her several selections. Her playing was such as to win for her several encores after she had been recalled many times following each appearance.

### Success of American Quartet Abroad

BRUSSELS, March 26.—An American chamber music organization of remarkable ability is the Zoellner String Quartet, composed all of members of one family and which has just been giving a series of three concerts here with notable success. It has also been heard by large and well-pleased audiences in Antwerp, The Hague, London, Paris and other cities.

## CAROLINA WHITE SINGS WITH BOSTON SYMPHONY

Soloist in Orchestra's Last Concert in  
Providence Makes Strong Impres-  
sion—Success of the Series

PROVIDENCE, April 10.—The fifth and last concert by the Boston Symphony Orchestra was given in Infantry Hall Tuesday evening, and, notwithstanding the worst storm experienced here this season, the vast hall was completely filled. This season has been the most successful that the orchestra has ever had here and the series consisted of five concerts instead of four, as in previous years. The programs for the entire series have been most satisfactory and Mr. Fiedler has completely won the hearts of the music-loving public of Providence. Brahms's Symphony in C Minor, Smetana's symphonic poem, "The Moldau," and Richard Strauss's tone poem, "Death and Transfiguration," were on the last program.

The soloist was Carolina White, who was substituted for Louise Homer, of the Metropolitan Opera House. Miss White, whom a large number of the audience had heard in "The Girl of the Golden West" at the Boston Opera House, was warmly welcomed and sang her two arias, "Ebben? ne andro lontano," from Catalani's "La Wally," and "L'Altra Notte," from Boito's "Mefistofele," with tonal beauty and fine artistry, creating a splendid impression on her first appearance. She was recalled again and again.

The first organ recital in the series by the Rhode Island Federation of Musical Clubs, in Sayles Memorial Hall, Brown University, took place Wednesday afternoon before a large audience. Gene Ware, the college organist, rendered a Bach program, and the soloists, Hope Williams Sessions, contralto, and Ray S. Allen, cellist, gave selections by the same composer. Mr. Ware is a pupil of Wallace Goodrich, the noted authority on Bach music.

A. Lacey-Baker, who has recently become the organist at Grace Church, gave the last weekly organ recital of a long series on Saturday afternoon at Grace Church. He was assisted by Leonard Smith, formerly cellist in the Manchester, Eng., Orchestra. All the selections were from the organist's own compositions and consisted of "A Dream of Heaven," "Toccata," "Musette" and "Fugue." G. F. H.

### Mr. Doyle's Midlenten Musicale

A mid-Lenten musicale was given April 1 in Brooklyn by Frank X. Doyle, tenor, assisted by his pupils, Elsie Ament, mezzo-soprano, and Candida Savarese, soprano; S. Radnitz, basso, and the chorus of the Studio Club. Mr. Doyle was in good voice and sang with admirable artistic expression. The fervor and skill with which his pupils sang did him high credit. The program was happily chosen. Excerpts from the "Stabat Mater" constituted the second part of the program.

### Yon Pupils to Give Musicale

Constantino Yon, the well-known teacher of the Sacred Heart Convent, who has a studio in Carnegie Hall, will give a pupils' recital on May 4 at the Chamber Music Hall in Carnegie Hall.

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It is generally believed that the musician is not versed in business matters, but this charge cannot be justly brought against Miss Miller, for she has been successful as a business woman without allowing the artistic side of her career to suffer.

She appeared twice this season with the New York Oratorio Society and has been heard as soloist, also with many of the leading musical organizations of the leading cities of the country. By the end of the season she will have appeared sixty-five times in important concerts. The list of engagements is so representative and since it shows what an artist can do depending entirely upon her own resources, it is well worth reproduction:

September 22, Concert, Pittsburg. October 17-21, Institute, Waynesburg, Pa.; 24, Recital, Westminster College, New Wilmington, Pa.; 25, Recital, Meadville, Pa.; 26, Recital, Conservatory, Warren, Pa. November 9, Recital, Woman's Club, Sewickley, Pa.; 14, Recital, Greensburg, Pa.; 15, Soloist, Pittsburgh Orchestra, Titusville, Pa.; 16, Soloist, Pittsburgh Orchestra, Franklin, Pa.; 18, Recital, Pennsylvania College for Women, Pittsburg; 21, Pittsburgh Male Chorus, Pittsburg; 22, Recital, Art and Travel Club (Matinee), Chicago, Ill.; 22, Concert, Oak Park, Ill.; 30, Recital, Art Society, Pittsburg. December 6, Orpheus Club, Springfield, Mass.; 8, Orpheus Club, Cincinnati, O.; 12, Recital, Schubert Club, Oil City, Pa.; 13, Mendelssohn Club, Cleveland, O.; 14, Recital, Kenilworth, Ill.; 15, "The Messiah," Evanston, Ill.; 16, Recital, Oak Park, Ill.; 19 and 20, Soloist, Institute, Washington, Pa.; 21 and 22, Soloist, Institute, Greensburg, Pa.; 23, Soloist, Institute, McKeesport, Pa.; 25, Private Musicales, Pittsburg; 27 and 28, "The Messiah," Oratorio Society, New York City. January 3, Recital, Tuesday Musical Club, Pittsburg; 9, Recital, Appleton, Wis.; 10, Recital, Matinee Musicales, Duluth, Minn.; 10, Concert, Youngstown, O.; 20, Concert, Sharon, Pa.; 24, Clef Club, Buffalo, N. Y.; 26, St. Andrews Society, Toledo, O.; 30, Recital, Woman's Club, Latrobe, Pa.; 31, Choral Society, Lima, O. February 2, Arion Club, Webster, St. Louis, Mo.; 4, Private Musicales, Cleveland, O.; 8, Apollo Club, Boston, Mass.; 9, Recital, Friday Morning Club, Worcester, Mass.; 13, Concert, Springfield, Ill.; 15, Private Musicales, Chicago, Ill.; 16, Mendelssohn Club, Chicago, Ill.; 22, Private Musicales, Pittsburg; 23, Concert, Pittsburg; 24, Concert, Pittsburg. March 2, Concert, Brownsville, Pa.; 10, Maennerchor, Indianapolis, Ind.; 21, Soloist, Cincinnati Orchestra, Toledo, O.; 23, Recital, Rochester, Pa.; 28, Private Musicales, Newark, N. Y.; 29, "Elijah," Oratorio Society, New York City; 31, Concert, Pittsburg. April 3, Recital, Irwin, Pa.; 4, Recital, Woman's Club, Columbus, O.; 5, Recital, Coshooton, O.; 6, Private Musicales, Toledo, O.; Matinee Recital, Carlinville, Ill.; 7, Recital, Springfield, Ill.; 11, Apollo Club, Minneapolis, Minn.; 12, Recital, Artists' Course, Winona, Minn.; 17, Tour of six weeks, New York Symphony Orchestra, Walter Damrosch, Conductor; July 17-21, Festival, Knoxville, Tenn.; 26, Festival, Norfolk, Conn.



Christine Miller, the Contralto, Who Is Completing a Noteworthy Season

ster, St. Louis, Mo.; 4, Private Musicales, Cleveland, O.; 8, Apollo Club, Boston, Mass.; 9, Recital, Friday Morning Club, Worcester, Mass.; 13, Concert, Springfield, Ill.; 15, Private Musicales, Chicago, Ill.; 16, Mendelssohn Club, Chicago, Ill.; 22, Private Musicales, Pittsburg; 23, Concert, Pittsburg; 24, Concert, Pittsburg. March 2, Concert, Brownsville, Pa.; 10, Maennerchor, Indianapolis, Ind.; 21, Soloist, Cincinnati Orchestra, Toledo, O.; 23, Recital, Rochester, Pa.; 28, Private Musicales, Newark, N. Y.; 29, "Elijah," Oratorio Society, New York City; 31, Concert, Pittsburg. April 3, Recital, Irwin, Pa.; 4, Recital, Woman's Club, Columbus, O.; 5, Recital, Coshooton, O.; 6, Private Musicales, Toledo, O.; Matinee Recital, Carlinville, Ill.; 7, Recital, Springfield, Ill.; 11, Apollo Club, Minneapolis, Minn.; 12, Recital, Artists' Course, Winona, Minn.; 17, Tour of six weeks, New York Symphony Orchestra, Walter Damrosch, Conductor; July 17-21, Festival, Knoxville, Tenn.; 26, Festival, Norfolk, Conn.

### MINA KÜHN'S LECTURES.

#### Music of Scotland Subject of Her Recital in Brooklyn

The second of a series of lectures by Mina D. Kühn, under the general head of "National and Folk Music" was given under the auspices of the Brooklyn Institute of Arts and Sciences at the Academy of Music on Tuesday afternoon, April 4. Miss Kühn discoursed interestingly on the music of Scotland, her talk being replete with instructive features. She explained the peculiarities of the Gaelic scale and the general harmonic characteristics which prevail in the ancient Highland airs. She also described at length the songs of the warring clans and the battle airs. Some of her illustrations were "MacGregor's Gathering," "Charley Is My Darling," "Annie Laurie" and "My Love Is Like a Red, Red Rose." Miss Kühn was assisted by G. Le Jenue, baritone, and Frances Gould, piano, and Joseph Melfi, harpist. An excerpt from Mendelssohn's "Scotch" Symphony and MacDowell's "Scotch Poem" were also introduced in the course of the lecture. L. D. K.

### A BOSTON SONG RECITAL

#### Professional Pupils of Anna Miller Wood in Excellent Program

Boston, April 10.—Professional pupils of Anna Miller Wood gave a program of songs in Steinert Hall last Wednesday afternoon before an audience of good size. The program opened with two songs for chorus and there were part songs and a final chorus from Mendelssohn's "Hymn of Praise." Mrs. Sample sang the soprano solo part for the latter work. The choruses were conducted by Albert Snow, organist, and all the accompaniments were played by Miss Wood in her most finished manner. The violin obligato for one of the soloists was played by Sara Corbett. The program throughout was one of exceptional excellence. Clear, distinct enunciation and trueness to pitch were conspicuous features. Edith Bullard, who is one of Miss Wood's most successful pupils, was heard to special advantage in an aria from "Hérodiade" and a French song by Hüe. Mrs. Sample has given special attention in her studies to the oratorios and apparently to good purpose. She has the voice and

the musicianship which should make her successful in this kind of music. The soloists and their selections follow:

Mrs. Gertrude Bullard, "Love's Sweet Bond," Delbruck; Aria di Musetta, "Bohème," Puccini; Susan Brown, "I'll Sing Thee Songs of Araby," Clay; "Im Kahne" and "Zickeltanz," Grieg; Grace Crane, "My Little Love," Hawley; "O, For a Breath of the Moorland," Fisher; Laurel Wood, "Love Has Wings," Rogers; "Zeffretti," "Idomene," Mozart; Mrs. Carolyn Boyan Lomas, "The Lamb," Denmore; "O Maitre de Tout," Marshall; Mrs. Leon Sample, "Hear Ye, Israel," "Elijah," Mendelssohn; Edith Bullard, "Il est doux," "Hérodiade," Massenet; "A des Oiseaux," Hüe; "The Nightingale's Song," Nevin; Mabel Townsend, "Moonlight," Schumann; "Nymphs and Shepherds," Purcell; Mrs. Crane-Tilton, "O ma Lyre Immortelle," from "Sapho," Gounod; Mrs. Phyllis Lindsey Brigham, "I Once Had a Sweet Little Doll, Dears," Henschel; "Die Mainacht" and "Minnelied," Brahms; Inez Harrison, "Ah! Rendimi," from "Mitrane," Rossi; "A Baby Was Sleeping," Old Irish Air; Mary Strickland, "Mai," Hahn; "Le Nil," Violin Obligato, Leroux; Nativia Mandeville, "Depuis le Jour," from "Louise," Charpentier; "Sevillana," Massenet; Mrs. Elizabeth Northrup Cummings, "The Angelus," and "Song of Four Seasons," Foote; Mrs. Carol Furry, "I Know a Hill" and "Forest Song," Whelpley.

D. L. L.

### OPERATIC LECTURES A SUCCESS

#### Anne Shaw Faulkner and Marx Oberndorfer Return to Chicago

CHICAGO, April 10.—Anne Shaw Faulkner, the well-known operatic lecturer, and Marx Oberndorfer, the accomplished pianist and accompanist, returned from the East last Thursday after an interesting and profitable trip. The operatic lecture-recitals before the College Club of Boston on "Pelléas et Mélisande"; at the Plaza, New York, on "Louise"; a private recital at Far Rockaway, on "The Girl of the Golden West"; second, third and fourth recitals at the Plaza, on March 23, 27 and 30, on "The Girl" and "Ariane et Barbe-bleue" and "Königskinder"; and at the Virgil School of Music on "Parsifal," and on March 31 a private recital on "The Girl of the Golden West," at the residence of Mrs. Thomas Edison, in every instance made a marked impression and a number of new as well as return dates have been secured. They were entertained by some noted musicians, attended opera and concerts when not otherwise employed and secured the lecturing rights on some operatic novelties that will be advanced next season. The critical comment on their work was of the most enthusiastic character. On their return trip at Topeka, Ind., they were fortunate in coming unscathed through a railway wreck, but were unable to reach this city in time to fill an important lecture date in Mandel Hall, disappointing a large audience. C. E. N.

Bertram Schwahn, the basso, scored an unequivocal success at the concert given in Lansing, Mich., by the Russian Symphony Orchestra. Mr. Schwahn, who appeared as soloist, sang an aria from "Pagliacci." He infused into the number rare qualities of dramatic expressiveness, and his tones were of their customary fullness, richness and color. So insistent was the applause at the close of the number that he repeated it.

Paul McKay, a Chicago basso, who has been touring several seasons in the West in concert and recital, recently returned to Chicago and will establish a studio there.

### ST. LOUIS CHORAL CONCERT OF MERIT

#### Musical Club's Fifteenth Annual Performance—Glenn Hall Proves an Efficient Soloist

St. Louis, April 8.—The musical event of the week was the concert of the St. Louis Musical Club at the Pilgrim Church, assisted by Glenn Hall, from the Metropolitan Opera Company. It was the club's fifteenth annual concert. The choral work was under the capable direction of Mrs. C. B. Rohland. The club's most efficient work was done in the "Esprit de la France" and "Hymne," by Bourgaud du Coudray. Other numbers were "Salve Regina," by Volbach, and the 13th Psalm, commemorative of the Liszt centennial, sung with Mr. Hall, Rodney Saylor accompanied all the choral numbers with organ and also gave the "Prelude, Fugue and Variations" of César Franck as the opening number. Mr. Hall sang first "In Native Worth" from Havdn's "Creation," then two songs by Tschakowsky and Schubert, and his final group consisted of two of Cadman's "Indian Songs," Harriet Ware's familiar "Boat Song" and a very dramatic number, "Alone" (words from the Spanish) by Wates. Mr. Hall was in excellent voice and responded freely with encores. Mrs. Rohland played his accompaniments in excellent fashion.

Ernest R. Kröger gave his sixth Lenten recital this morning, his program comprising his own compositions, a group of variations on the Elegiac Theme, Moods, Arabesque No. 1 and selections from "The Masque of the Dead Florentines," his latest work.

A unique and interesting recital was given at Monticello Seminary, Godfrey, Ill., on Friday evening by Edward Mead, the local baritone, and Agnes Gray, violinist. It was one of a series given through the term by the school and the feature was the description of the Charles Wakefield Cadman American Indian songs, showing the original Iroquois and Omaha Indian themes, on which this work is founded. These were given by Miss Erickson, principal of the school, and illustrated by Mr. Mead. He also sang several other numbers. Miss Gray played several difficult compositions and also the obligato to several of the songs. The entire program awakened much enthusiasm. H. W. C.

### Concert for Brooklyn School Teachers

An interesting program was presented at the last concert of a series of five, given for the special benefit of the school teachers under the auspices of the Brooklyn Teachers' Association, at Kismet Temple on Friday evening, April 7. The soloists, all of whom did very splendid work, were Marie Deutscher, the young girl violinist of Brooklyn; Francis Rogers, baritone, Mme. Evangeline Hiltz, soprano, and Mme. Augusta Schnabel-Tollefsen.

### Frances Alda to Sing at White House

Frances Alda, the soprano, has been engaged to appear at the White House on April 22.

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

FROM Louis Lombard's opera "Errisnola," a song of rare beauty for tenor voice is published separately, beginning "Saliva sola." It is a remarkable composition, in that it is essentially modern and still melodic and appealing in its make-up. It is free in style, the introduction a "Larghetto" in common time, followed by an "Allegro moderato" in seven-four rhythm. It gives the tenor splendid opportunity to display the voice and shows a good knowledge of vocal possibilities.

"Oubliions," melodie pour chant et piano, by the same composer, is a song of much imaginative beauty. The harmonic scheme is interesting and there is some nice melody. It is for a high voice and is designed for a singer who can interpret with artistic sense. The accompaniment is not difficult and is well managed.

Louis Lombard, who has written the opera "Errisnola," the book by Luigi Illica, from which this excerpt is taken, has done much in the larger forms and is a composer who has individuality of style and a distinct musical message. His orchestral works will be heard with pleasure.

\*MELODIE, FROM ERRISNOLA. By Louis Lombard. Published by the composer.

"TWENTY-FIVE PROCESSIONAL HYMNS," for chorus of mixed voices with organ accompaniment by R. E. De Reef, appear from the press of G. Schirmer in an attractive octavo edition. It is an undertaking for a composer to set himself the task of writing suitable music to the texts of well-known hymns, for one is at once compelled to make comparison with the music generally associated with these texts.

Mr. De Reef has, for the most part, coped successfully with the task and has written some excellent hymn tunes of a devotional nature and some of a spirited character. "Wake, awake, for night is flying," "Tarry with me, O my Saviour!" "Rejoice, the Lord is King," and a number of others are good, musically examples of hymn writing. For congregations tired of the old standard tunes this collection will be of service.

†TWENTY-FIVE PROCESSIONAL HYMNS, for chorus of mixed voices, with organ accompaniment. By R. E. De Reef. Published by G. Schirmer, New York. Price 25 cents net.

CARL PAIGE WOOD has just published, through the Gamble Hinged Music Co. of Chicago, two songs of considerable interest. They are "The Dream-Boat," to a poem by Alice Morgan Wright, and "In a Garden," the poem by Douglas Hemingway.

"The Dream-Boat" is a charming piece of song, opening with a flowing figure of much delicacy which is carried out through the song. A section follows in 3/4 time, affording a delightful contrast. The first figure returns, the voice giving out the words:

"Beside the faithless deep I saw my dream-boat drift away across the ebbing tide of sleep."

Three measures of the original figure.

Special Issue of Baltzell's "Dictionary of Musicians"

A SPECIAL issue of Baltzell's "Dictionary of Musicians," intended for the use of writers on musical subjects, has just been received by MUSICAL AMERICA. The text of this volume is similar to that of the regular edition, which has already been reviewed in these columns, but it has the advantage of containing blank sheets between all its pages, upon which additional data may be inscribed or clippings may be pasted.

W. J. Baltzell, the able editor of the *Musician*, has accomplished wonders in compiling this dictionary, a second perusal of its contents revealing its completeness, within the intended range, its accuracy and unfailing practicability.

A timely example of the little biographies that constitute the work is the following sketch of Henry Joseph Wood, who is likely to succeed Gustav Mahler as conductor of the Philharmonic Orchestra in New York:

this time in major, close the song most effectively. It bears a dedication to Cecil Fanning.

"In a Garden" contains some ingratiating melodic writing, the accompaniment in quavers supporting the voice throughout. There are nice bits of modulation in the "poco stringendo," the composer showing himself a master of harmonic writing, successively going through C sharp, D Major, D flat Major and finally arriving at the original tonality, C Major, in a very subtle and ingenious manner. It is for a medium voice and will be heard with pleasure on the concert program.

The edition is nicely planned with the "Gamble Hinge," which is a welcome device in music publishing. It is a satisfactory way of keeping music in good condition and should become popular and universal in its use.

‡THE DREAM-BOAT. Song for a medium voice. By Carl Paige Wood. IN A GARDEN. Song for a medium voice. By Carl Paige Wood. Published by the Gamble Hinged Music Co., Chicago, Ill. Price 50 cents each.

A "MAY SONG," for violin with piano accompaniment by Herbert W. Wareing, is well conceived for the instrument with a straightforward accompaniment.

It begins with four measures in the piano, in G Major, 6/4 time; the first theme is announced by the violin with a delicate accompaniment. A second theme in D is heard in the piano, *scherzando*, which is in turn taken up by the violin, after which there is a return to the first subject. The second half of the composition opens in C Major, with a sustained melody on the G string, of much beauty. Some free imitation follows, bringing back the second subject. The first theme reappears in G Major, this time with the accompaniment varied; a charming coda follows, first in the piano, then in trills in the violin, closing with a few measures *piu mosso*.

It is a light and pleasing piece, written in musicianly style and contains some excellent spiccato bowing, also good opportunities for practice in cantabile playing. Teachers looking for interesting material will do well to examine it.

§MAY SONG. For violin, with piano accompaniment. By Herbert W. Wareing. Published by the Oliver Ditson Co. Price 75 cents.

"THREE easy pieces in G," for violin with piano accompaniment, by Henry Tolhurst, are among the recent publications of the Oliver Ditson Co. They are "Berceuse," "Slumber Song" and "Springtime" and are all facile in construction. They have apparently been written through a close observing of violin pieces used by the average teacher and are not without merit from that standpoint. The edition is attractive and the bowing and fingering is satisfactory.

§BERCEUSE, SLUMBER SONG, SPRINGTIME. Three easy pieces for violin with piano accompaniment. By Henry Tolhurst. Published by the Oliver Ditson Co., Boston, Mass. Price 50 cents each.

"Conductor, born London, March 3, 1870. Precocious pianist and organist; appeared as organist at exhibitions 1883 and '85; pupil of Prout, Macfarren, etc., at Royal Academy; some success as composer of songs, cantatas, etc.; conductor with Kousbey Co., 1890, assistant at Savoy under Cellier, conductor at several operatic performances; gave lessons in singing and held opera classes; 1895 gave Promenade Concerts with selected band; since 1896 symphony concerts at which most distinguished conductors have appeared as guests; conducted in Paris, Berlin and New York 1904. As conductor less successful with sustained classical works than in modern compositions where his vivacity and force have sway."

This excerpt gives an idea of the general tone of conservatism and failure to overstate qualifications which characterize Mr. Baltzell's comments throughout the dictionary.

\*BALTZELL'S DICTIONARY OF MUSICIANS. By W. J. Baltzell. Published by Oliver Ditson Company.



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## McCORMACK IN RECITAL

Irish Tenor Arouses Enthusiasm at Newark, with Assisting Artists

NEWARK, N. J., April 5.—John McCormack, the Irish tenor of the Metropolitan Opera Company, was heard in a concert at Kreuger Auditorium on Tuesday night.

Mr. McCormack included only one operatic aria in his program, "Che gelida manina," from "La Bohème," but this he sang so beautifully that all the lovers of this branch of the art must have been satisfied and not reluctant to accept the simpler and lighter ballads and songs which followed.

The rare lyric qualities and the sweetness of his voice, which has made him famous, were well in evidence throughout the entire program, and especially so in Samuel Lover's "Molly Bawn" and Marshall's "I Hear You Calling Me." The tribute paid to his voice and art was so vociferous that he responded several times and sang "Drink to Me Only with Thine Eyes" and "Believe Me if All Those Endearing Young Charms" in a manner too exquisite to be forgotten in a long time.

Annie Louise David, harpist, and Mme. Nevada Van der Veer, contralto, assisted Mr. McCormack very creditably and deserved the enthusiastic applause accorded them. Mme. Van der Veer sang Arthur Foote's fine "Old Irish Folk Song" admirably. C. H.

## PAULINE MEYER'S RETURN

Chicago Pianist Makes Debut After Study in Europe

CHICAGO, April 10.—Pauline Meyer, a Chicago pianist who studied with the late Carl Wolfsohn and has been abroad for the past three years, made her first public appearance since her return, and impressed a musical audience with her capability Sunday afternoon at Music Hall. She evidently has a most scholarly bent, abundant technic, but did not impress as extremely poetic or temperamental in her Chopin readings. Her program was heavy and ambitious, and the fact that she overcame its difficulties with comparatively few lapses of memory was surprising in itself. She gave the Beethoven Sonata, op. 28, the rarely-heard sonata of Weber, in C, both big works in themselves. She gave a beautiful recital of the G Minor Prelude and Fugue from Bach's Well Tempered Clavichord and Tausig's familiar transcription of Scarlatti's Pastorale and Caprice. As a finale she gave Liszt's Hungarian Rhapsody with great verve. C. E. N.

## BONCI IN KANSAS CITY

Audience Wildly Enthusiastic—Last Musical Club Meeting

KANSAS CITY, Mo., April 8.—Alessandro Bonci, the famous Italian tenor, was the artist engaged for the sixth concert in the Woodward-Mitchell series, at the Willis Wood Theater, on Friday afternoon. Signor Bonci surpassed even the highest expectations; his marvelous voice, together with his artistic interpretations, leaves nothing to be desired. He responded to several encores, and the audience, most enthusiastic during the entire program, went wild when he sang "Donna è mobile," from "Rigoletto," at the end of the program. Harold Osborn Smith gave excellent support as the accompanist, playing entirely without notes. The program of the last meeting of the Kansas City Musical Club was made up of compositions by foreign composers who have lived some time in America and whose works have been influenced thereby. Hugo Kaun, von Ferlitz, Gottschalk, Bremer and Albert Gale were represented. M. R. W.

## TO INTRODUCE NEW CONCERTO BY BRUCH

Maud Powell Will Play Work She Describes as "Playable and Listenable"

Maud Powell, who is to play Bruch's new violin concerto at the Norfolk, Conn., festival in June, has received a copy of the score from the publisher, Simrock. Mr. Bruch is delighted at the idea of Miss Powell's being the first artist to perform



Max Bruch, the Veteran Composer, Whose Latest Violin Concerto Is to Be Introduced in America in June

his work in America, and has written to her expressing his great pleasure.

The new concerto, which, by the way, is its composer's op. 8, is in two movements, an Allegro Appassionato and an Adagio.

"The work sounds exactly as though Max Bruch had written it," declares Miss Powell. "It is fluent, natural, playable and 'listenable.' The first movement has rhythmic bite as well as bite of key—F sharp minor. In the Adagio Bruch goes enharmonically into G flat major and has produced a real Bruchian movement from the principal theme that is Scotch in character. It is really very lovely. Friedeman, Berlin, must be a very peaceful quarter for the old master to have remained so untouched of modern tendencies and strenuities."

## President Hears "Manon"

WASHINGTON, D. C., April 11.—President and Mrs. Taft, members of the diplomatic colony and many others in official life attended the performance in the Belasco Theater last night of the French Opera Company of New Orleans, in Massenet's "Manon."

## NORDICA AND CADMAN

Great Soprano Invites Composer to Accompany Her at Concert

PITTSBURG, April 10.—Charles Wakefield Cadman, the Pittsburg composer, who is in Albuquerque, N. M., for the benefit of his health, last week traveled through two States at the invitation of Mme. Nordica, who summoned the composer to Oklahoma City, Okla., where last Saturday night she sang Cadman's Japanese Cycle and Indian songs with Cadman as accompanist. Mr. Cadman had intended going to Pawhuska, Okla., this week to assist Francis LaFiesche, an Indian friend, in some etymological work among the Osage tribe, but early last Tuesday morning received an urgent note from Nordica and the Pittsburg wired back his acceptance immediately. Mr. Cadman expects to spend three weeks among the Osages on their reservation in Oklahoma and will then depart for Pasadena, Cal., where he expects to remain for several months. Since his visit to the Southwest, where he arrived last January in search of better health, Mr. Cadman has gained twenty pounds. It is said that there is a likelihood of his accepting an organist position in one of the prominent churches of Denver. Many tempting offers have been made to the young composer, but so far as known he has not definitely decided on anything. He expects to give up the best part of a year in building up his health. His visit to the Indian reservation is for the purpose of furnishing additional inspiration for the finishing touches of his forthcoming Indian opera. E. C. S.

## WOMEN'S CHORUS IN CONCERT

Victor Harris's Wednesday Morning Singing Club Heard to Advantage

The Wednesday Morning Singing Club, Victor Harris, conductor, gave a concert on April 5 at Mr. Harris's studio in The Beaufort. The club has been in existence some thirty years and is similar to Mr. Harris's St. Cecilia Club, but smaller in number. The program read:

I (a) "Light," (b) "A May Song," Busch; (c) "Swallows to Southward," Ashford. II. "Three Hungarian Songs," Hering. III. Violin Solos, (a) Melodie, (Tchaikowsky) (b) Berceuse (Szule). Mrs. Robert Gifford. IV. (a) "Doris," Nevin; (b) "The Silver Bell," Herman. V. (a) "La Vierge à la Crèche," Franck; (b) "Castanet Song," Shelley. VI. (a) "Extase" (Panne), (b) "Swing Song" (Barnes), Mrs. Gifford. VII. "Three Italian Sketches," Cretschner.

The singing of these thirty ladies was marked by fine tonal quality and excellent precision of attack and release. Mr. Harris has won much praise in his work as a conductor of female choruses, and his work with this chorus is in his usual artistic manner. The accompaniments were well played by Mrs. A. T. Parker.

## Janet Spencer in Recital at Waldorf

On Thursday evening, April 6, at the Waldorf-Astoria, New York, Janet Spencer, contralto, sang the following program, with Mrs. Elizabeth Ruggles at the piano:

"Ballad of the Trees and the Master," "The Northern Days," "O Love and Joy," and "The Maiden and the Butterfly," Chadwick; "The White Dawn" and "The Moon Drops Low," Cadman; "Stille, Traumende Frühlingsnacht" and "Morgensang," Hadley; "Wasserrose," Strauss; "Volkliedchen," Schumann; "Sapphic Ode" and "Der Schmelz," Brahms; "La Brise," Saint-Saëns; "Infidelite," Hahn; "Dissonance," Borodine; "L'heure Exquise," Hahn; "Hymne au Soleil," Georges; "Hills o' Ske," Harris; "The Butterfly," La Forge; "Gae to Sleep," Fisher; "Ecstasy," Rummel.

Miss Spencer proved herself, as usual, an artist of high musical abilities and dramatic power. She was in splendid voice and her rendition of the entire program well pleased the appreciative audience. Mrs. Ruggles was an excellent accompanist.

## Eleanore M. Payez's Brooklyn Recital

An enjoyable piano recital was given at the Pouch Gallery, Brooklyn, on the evening of April 5, by Eleanore M. Payez. The young pianiste aroused the admiration of a large audience, for her work throughout the evening displayed a technique and expression of a quite mature and extraordinary character. The model self-control with which she attacked the most formidable numbers on her program was in itself uncommon in so young an artist. Her performance, marked by this splendid assurance, easily won the confidence and convictions of her auditors. She was ably assisted in her recital by Julia Andrews. L. D. K.

## A SUNDAY FEAST AT METROPOLITAN

MacDowell Chorus and Noted Soloist at Last Concert of Season

The last of the Sunday night concerts at the Metropolitan Opera House, April 9, was one of the most memorable of all and furnished a fitting climax to the season's series. Both in the character of the soloists and in the contributions to the program by the MacDowell Chorus the audience had every reason to enjoy itself and, as a matter of fact, it gave impressive proof of its pleasure in all the numbers of the program.

The chorus, which was under the baton of Kurt Schindler, performed with even greater success than it had at Carnegie Hall and the finished conductorship of Mr. Schindler was always in evidence. This was the first public appearance in a long time for Mr. Schindler at the Metropolitan, where formerly he was an assistant conductor. His singers did him the greatest credit.

Mr. Schindler's first number, sung by the women's choir, was the "Spinning Song" from "The Flying Dutchman," with Gertrude Rennyson, soprano, singing the part of Senta and Cara Sapin that of Mary. Miss Rennyson was in fine vocal form, shining brilliantly both for the beauty of her tones and the artistry of her method. Mrs. Sapin also made her part stand out by virtue of her rich and well-managed contralto.

"The Messengers of Peace," from "Rienzi," was sung with Alma Gluck, the Metropolitan Opera soprano, as the soloist. The entire chorus sang the "Hymn to Apollo," with Mme. Gluck, from Chabrier's unfinished opera, "Briséis," and also Maussorgsky's cantata, "Joshua" and Borodin's "Dances Polovtziennes," from "Prince Igor." In all these numbers, whether accompanied or unaccompanied, the chorus exhibited remarkable fidelity to the pitch as well as complete responsiveness to Mr. Schindler's inspiring readings.

Mme. Gluck also sang the air "With Verdure Clad," from "The Creation," and revealed that peculiar charm and limpidity of sweet tone that have earned her so many laurels in her last year in opera and concert.

Bernice de Pasquali, the Metropolitan's coloratura soprano, sang the mad scene from Thomas's "Hamlet" with a brilliancy that stirred the highest enthusiasm and gained her numerous recalls. The audience very evidently and very reasonably regretted that she did not have more numbers, but she persisted in observing the "no encore" rule. Herbert Witherspoon sang three old ballads with harp accompaniments by Carlos Salzedo, and Louise Homer sang the "Divinités du Styx," from Gluck's "Alceste" with all her wonted finish of style.

Francis Macmillen, the violinist, was the instrumental soloist. He played Paganini's D Major Concerto and the Schubert-Wilhelmj "Ave Maria." He was the one artist of the evening whom the audience succeeded in having break the "no encore" rule. He played two encores. His tone was clear and rich and technical difficulties did not exist for him.

The orchestral selections rendered under Mr. Pasternack's direction were the "Tannhäuser" overture and Strauss's "Marche Militaire." The audience was exceptionally large.

## Marc Lagen Announces New Artists

Marc Lagen, the New York manager, announces that he will have under his management for the coming season the two Boston tenors, Charles and Arthur Hackett. Charles Hackett will make his first appearance under Mr. Lagen's management when he sings in Providence with Jules Jordan's choral society. He is a pupil of Arthur Hubbard of Boston and is known in the East as one of the best tenors on the concert stage.

## Kansas City Manager in New York

Irene Mitchell, the manager, who has been instrumental in giving Kansas City some of its most notable concerts this season, has spent the past week in New York visiting managers and making her plans for the coming year.

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## VIENNA HEARS MANY NEW COMPOSITIONS

Orchestra Suite by Dohnanyi, Piano  
Quartet by Gound and  
Other Works

VIENNA, March 25.—The further chamber music evenings of Dohnanyi, Marteau and Hugo Becker were quite entitled to the French designation of *soirée*, since both artists and audience appeared in evening dress, as at a party, and even Beethoven and Brahms were but parlor lions for the nonce in the select intimacy of the small Bösendorfer Saal. The evenings were a great musical treat. A new orchestra suite by Dohnanyi was given a hearing at a recent concert of the Wiener Concert Verein, which, under Ferdinand Löwe's practised leadership, has been faithfully producing the series of Bruckner's symphonies. In this work Dohnanyi follows both the classic and modern styles, wavering between the two, not, however, to the detriment of the composition, which proved very effective and pleased greatly. The first movement is a succession of variations, very original in invention; the second, scherzo, skips lightly along to rhythmic dance measures; the slow movement is designated as *romanza* and contains a series of Spanish melodies.

The last Beethoven evening of the Rose Quartet, which reached its climax in a wonderful rendering of the composition in C Sharp Minor, will be followed by a Brahms violin sonata in D Minor, the two artists, Berta Jahn-Beer, piano, and Margaret Kolbe, who is on the high road to becoming a violinist of the first rank, made a most decided hit on their sonata evening.

At his recent composition evening, Robert Gound presented some novelties, a piano quartet of great beauty, and a series of delicately attuned songs. This composer's deep musical knowledge is combined with a very considerable power of invention, and though he is an adherer to form, he does not allow it to enslave his originality. The four movements of the quartet, moderato, scherzo, adagio and finale, serious, merry, passionate and calm, are highly interesting, while a choral-like melody forms a sort of solemnly sacred conclusion. The songs were sung by a pupil of Gound's,

Elizabeth Lauterburg, with warmth of expression.

The Orchestra Union of the Gesellschaft der Musikfreunde has obtained an excellent leader in the person of Herr Lehnert, of the Hofoper. At its recent concert, devoted entirely to Vienna composers, only one composer of recent date, Rudolf Braun, had anything to say. He is remembered as the writer of a very pretty pantomime, and these new works of his are lucidly put together, pleasing in melody, with a distinctly rhythmic character, and, evidently played with enjoyment, were received with enjoyment likewise. The other composers honored were all of rather older date, Ignaz Brüll, whose Rhapsody was brilliantly played by Vera Schapira; Robert Fuchs and Herbeck, who once had so great a hold on the musical life of Vienna. The symphony with harp obbligato—an instrument at Herbeck's time but rarely admitted into the orchestra—excited much interest. This instrument is handled with extraordinary virtuosity by Maria Teresa Baldini, a young Italian woman of unusual beauty, who gave a concert on the 18th in the small Musik Vereins Saal. It is heard rarely as a solo instrument in the concert hall of late years, but proved interesting under the hands of this practised player. Some compositions by Thomas and Tedeschi gave her occasion to show her entire skill, while a ballad by Hasselman was rendered with wonderful expression. Mary Dickenson, violinist, assisted. She has come very much to the front of late and is about to give a series of concerts in London. America is a fond dream to be realized later.

ADDIE FUNK.

### JANPOLSKI PLANS TOUR

Russian Folksongs to Be Featured by  
Baritone Next Season

Because of a slight operation, Albert Janpolski, the Russian baritone who has done much to introduce the music of his native land in this country, was compelled to cancel many of his engagements for January and February by his managers, Haensel & Jones. His tour for the coming season will take him to the Pacific Coast and bookings have already been made both there and in the Middle West.

Mr. Janpolski, who will give a New York recital which will be unique because of the Russian numbers on the program, early in the season will sing with some of the big orchestras compositions by the foremost Russian composers. These arias, from operas little known in this country, will form an interesting feature of his extensive repertoire. For his recital programs he has arranged many Russian folksongs which he does in an inimitable manner. His tour for next year will be under the same managers.



Albert Janpolski

Theresa Rihm Sings with the Brooklyn  
Philharmonic Trio

Mme. Theresa Rihm, dramatic soprano, was the soloist at the sixth and last chamber music concert by the Philharmonic Trio at the Brooklyn Institute on Saturday, April 8. Her numbers were Liszt's "In Love's Bright Joy," Taylor's "A Madrigal," Converse's "My April Lady," Von Fieitz's "The Herb Forgetfulness" and Van Der Stucken's "Fallah! Fallah!" The trio numbers were the Brahms C Minor, op. 101, and Dvorák's "Dumky" trio. Alexander Rihm, pianist, and Gustav Hornberger, cellist, also played the Scharwenka Sonata in G Minor, op. 116.

Both the trio and Mme. Rihm had their customary success at this concert. The six recitals given have been quite comprehensive in their programs and the popularity of these concerts is largely due to this fact and the excellent work of the various artists.

One of Mme. Rihm's advanced pupils, Martha Tourte, who is a teacher of music in the public schools, was a soloist at the principal's anniversary at public school No. 73 recently. She has also been soloist at St. Paul's several times and recently sang the soprano solos in Maunders' "Penitence, Pardon and Peace," for which she received excellent mention.

## ENGLISH CHORUS IN BUFFALO CONCERT

Sir Edward Elgar Conducts His  
Own Composition—Recent  
Local Recitals

BUFFALO, April 12.—The most important musical event of the past two weeks was the concert given by the famous Sheffield Choir of England in Convention Hall Saturday evening, under the local management of Louis W. Gay. The claim to distinction of this body of English singers is based on solid worth. The two hundred singers which compose the choir have splendid voices and their training in ensemble work has been of the best, thanks to Dr. Coward, their accomplished and indefatigable leader. Great interest centered in the first appearance here of Sir Edward Elgar, the famous English composer, who conducted his beautiful choral number "Go, Song of Mine." Dr. Charles Harriss, of Montreal, who is directing the world's tour of the choir, conducted a composition of his entitled "Empire of the Sea." All the choral offerings, with the exception of this number, were by English composers.

Of the soloists who assisted, two at least, Henry Turpenny, tenor, and Robert Charlesworth, bass, are sterling artists. An audience which packed the hall was enthusiastically demonstrative and encores were the order of the evening.

The Rubinstein Club, under the direction of Mrs. Gilbert Rathfon, gave a notably fine concert at the Lafayette Hotel Thursday morning, March 30. Ella Snyder, soprano, and Edward Tanner, baritone, were the soloists. Both were in excellent voice and they sang their respective numbers with fine musical intelligence. Cora Taylor, official accompanist of the club, lent valuable assistance at the piano.

W. Ray Burroughs has given an interesting series of three organ recitals in the Delaware Avenue Baptist Church, where he has held the position of organist for the past four years. The assisting soloists were William Spragge, tenor; Harriet Grader, contralto; Franz Hoeffer, French hornist; Mrs. Albert Schuler, soprano, and Mrs. Florence Strange, contralto.

On Tuesday evening, at the 20th Century Club, Mrs. Caroline Wiest Hall presented her pupil, Alice Grafton Sutherland, who played a program of a dozen numbers that embraced some of the best compositions in piano literature. Miss Sutherland, who has decided musical gifts, played the taxing program very well indeed and many musical people present predicted a brilliant future for her.

The free organ recitals in Convention Hall of March 28, April 2 and 9 have enlisted the services of Dr. Smith Penfield, of New York, who was assisted by Pearl Smith, contralto, one of Buffalo's promising young singers; Bessie Pratt, a talented organ pupil of W. J. Gunph, assisted by Miss Bascom, violinist, of Rochester, and John F. Grant, organist, of the Church of the Ascension, assisted by Margel Gluck, violinist. The money appropriated by the City Council for these free organ concerts has been wisely spent, as thousands of people have been able to hear the best music who might otherwise have been unable to do so.

Harry J. Fellows, who has been for several years choirmaster of the Delaware Avenue Baptist Church, severs his connection with the church Easter Sunday. Mr. Fellows has sung successfully in several out-of-town concerts recently and after September 1 will devote himself exclusively to this line of work.

F. H. H.

The engagement has been announced of Arline Miller Kendrick, of Meriden, Conn., to Erich Ochs, of Berlin, Germany. Mr. Ochs is the son of Prof. Traugott Ochs, royal conductor of Berlin, and has been for the past three summers conductor of opera and his own orchestra, also conducting the Philharmonic orchestra of Berlin.

Mario Ancona, formerly of the Manhattan, is now at the Khedival Opera in Cairo, where he recently sang *Falstaff* in Verdi's opera of that name.

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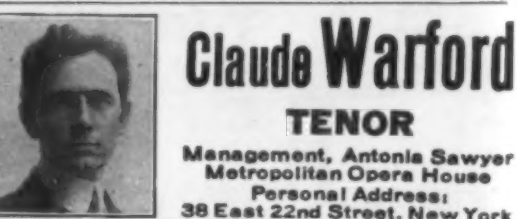
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## WE ARE MORE IDEALISTIC THAN PRACTICAL, CONTENDS FRIEDLANDER

Kaiser Wilhelm Professor of Musical History at Harvard, Thinks Our Faults Lie in the Latter Traits—Finds Our People Thirsty for the Best in Music—Criticizes the Répertoires at Our Opera Houses

EXCESSIVE idealism is a charge not often brought against Americans. Practicality and materialism, on the other hand, seem to have become almost synonymous with them. When, therefore, there appears in our midst an individual hardy enough to turn the venerable belief upside down and to assert with the ring of downright conviction that "American people are intensely idealistic but highly impractical" there are likely to be many ready to formulate a more or less forceful paraphrase to *Sach's* "Wahn, wahn." Yet such were the very words of the distinguished German lecturer on musical history, Max Friedlander, in speaking a few days ago to a representative of *MUSICAL AMERICA*. Verily, as W. S. Gilbert once remarked, "strange are the ways of paradox."

And thus did Dr. Friedlander expound his paradox:

"The idealistic tendencies of this country are manifested beyond a doubt in the enormous sums constantly given out to great libraries, colleges, schools of music and other institutions for the propagation of the artistic impulse. If such a course is not a manifestation of idealistic striving I shall be much amazed.

"Evidences of your impracticality, on the other hand, are not far to seek. Go to almost any city in this country outside of New York and you will find houses without numbers, streets without any visible sign of their name or number and a hundred other little annoying deficiencies of the kind. And then such exhibitions as your street cars and subways during rush hours here in New York! Are they good illustrations of a practical nature? Why, for a lady to ride in the crowded subway cars is positively undignified. In European cities such conditions would not be tolerated. The police themselves would step in and interfere."

Dr. Friedlander has for more than a year held the position of Kaiser Wilhelm professor of musical history at Harvard University. During his sojourn, however, he has traveled extensively, having been heard at Yale, Johns Hopkins, Northwestern College, University of Pennsylvania, University of Wisconsin, Bryn Mawr, Smith, Vassar and Berkeley Colleges and about twenty or more other institutions of learning. He has, therefore, had ample opportunity to gauge the extent of the musical idealism of the country.

"In every place I visited I discovered that the people were thirsty for music of the best quality. In the colleges are to be found professors of most distinguished abilities. At Harvard I met several of the great masters of American composition—Arthur Foote, Frederick Converse, George Chadwick; and at Yale, Professor Horatio Parker. I cannot say how honored I feel to be able to number these men among my worthiest friends.

"But perhaps there are one or two features in the musical life of this country which it would be well to eliminate. One of these is the excessive attention paid to the personality of the reproductive artist at the expense of the composer or his work. There is a too frequent tendency to inquire who is going to sing at the opera on such and such an occasion rather than what he is going to sing. This is a con-

dition that results in a limited repertoire, and one of the troubles with the great Metropolitan Opera House is that, in spite of the care bestowed on its productions, its list of operas is not large enough. You cannot hear there Mozart's 'Don Giovanni' or Beethoven's 'Fidelio.' You do not hear



Prof. Max Friedlander as "Doctor of Laws," a Degree Recently Conferred Upon Him by the University of Wisconsin

the old French operas which are done in some of the smallest German cities—Boieldieu's 'La Dame Blanche,' and the works of Grétry, Monsigny and especially Auber. No operatic institution is complete without these old French operas. In Boston this year only operas in Italian and French were given. Yet we had none of Mozart, although he has written operas in the Italian language.

"I do not agree with those who insist that the ideal thing to do is to give Italian operas in Italian, French ones in French and German in German. I know that it is possible to have admirable English translations made. My friend Hermann Hagedorn, of Harvard, made some splendid translations of the texts of Mozart and Gluck excerpts and there is no reason why similar things could not be done with all opera librettos. And if you hear one of the great oratorios of Handel or Mendelssohn you will agree that no language could be more beautiful to sing than English.

"Speaking of oratorios I may say that I have noted with regret the indifference to choral music in this country. Yet the organization of choral societies can be made to serve as one of the most powerful incentives to musical progress. You have some choral activities in New York, but in the smaller places they are woefully lacking. When President Lowell of Harvard made his complaint against the prevalent style of college cheering not long ago I set about to organize a choral society in the university and succeeded in a manner that far surpassed my expectations. The enthusiasm with which the music of Gluck and Mozart was sung was remarkable. I modeled the society after the one in the University of Berlin, where I lecture."

On one of his recent visits to the University of Wisconsin in Madison, Wis., Professor Friedlander was accorded the degree of Doctor of Laws, an honor of which he is especially proud. "It is striking and almost amusing that I should carry degrees in such widely different subjects as law and music," he said, "and it recalls to my mind the case of Schumann, who endeavored unsuccessfully to obtain a lawyer's degree only to find himself turn into a musician. I, for my part, prize this distinction a good deal more than many others."

H. F. P.

### MR. BERGEN'S SONG RECITAL

Chicago Baritone Heard to Good Advantage in His Home City

CHICAGO, April 10.—Alfred Hiles Bergen, who has been touring the country in association with William Lines Hubbard, lecturer, gave the first of a series of three song recitals he has arranged, at Martin's Hall on last Tuesday evening. Mr. Bergen has a fine baritone voice which he handles in admirable fashion and displays a musicianly quality that seems to get at the heart of things. His program was made up of songs by Schubert, Franz and Schumann, and the program had much uniformity in interest and excellence for a large and enthusiastic audience. Charles Lurvey furnished the sympathetic accompaniments. Mr. Bergen gave his second recital last evening.

Mrs. Ruby Campbell Ledward, the well-known soprano and teacher of this city, has been engaged for next season at the Lawrence Conservatory of Music, Appleton, Wis. In addition to her teaching and choir work, Mrs. Ledward has been unusually busy with recitals during the past season.

Theodore Sturkow-Ryder played last Monday for the Amateur Musical Club and next month will give a recital in Fullerton Hall at the Art Institute, presenting a program of more than ordinary interest.

Marie Edwards is back home after a most successful concert tour. She was accompanied by Josephine Kryl, violinist, who shared honors.

During the absence of Tina Mae Haines, organist en tour with the St. Paul Orchestra, Effie E. Murdoch will act as the director of music at the St. James M. E. Church.

Gertrude Wakefield Hassler, contralto, who is a cousin of Charles Wakefield Cadman, the American composer, has been meeting with great success in private recitals of late in and about Chicago.

C. E. N.

### Musical in Arthur Philips's Paris Studio

PARIS, March 26.—An interesting musical evening was given on March 25 at the studio of Arthur Philips, baritone. Among those who appeared were Mlle. Arnaud, the pianist. She played several Chopin, Saint-Saëns and Debussy numbers. Mme. Brozzi, soprano, sang a group of French and Italian songs and some arias from "Manon" and "Samson and Delilah." Mlle. Perry sang the soprano aria from "Louise" and Mr. Philips was highly successful in the "Pagliacci" Prologue and an aria from "Le Roi de Lahore."

## HOFMANN WIZARDRY SHOWN AT ITS BEST

Remarkable Exhibition of Pianistic Art at His Final New York Recital

In spite of a serious handicap in the form of a program that lasted to within ten minutes of three hours the last piano recital of Josef Hofmann, in Carnegie Hall last Saturday afternoon, proved one of the red-letter occasions of the whole season. The auditorium was crowded as it has been on only a few other occasions this season, and the great pianist gave an exhibition of pianistic art that fairly transcended all that he has done at his previous appearances this Winter. At the close of the recital the audience insisted upon encores with more than wonted stubbornness and after obtaining three was induced to evacuate the hall only because the lights were turned out.

Mr. Hofmann was heard in Bach's "Chromatic Fantasia," the Beethoven Sonata, op. 101, Grieg's G Minor Ballade, Schumann's "Phantasiestücke," op. 111, his "Contrabandist" and F Sharp Minor Sonata and Chopin's F Minor Fantasia, C Sharp Minor Valse, "Berceuse" and A Flat Polonaise. The encores were Rachmaninoff's C Sharp Minor and G Minor Preludes, Chopin's Valse, op. 34, and Liadow's "Music Box."

It might have been advisable to have omitted the tiresome Beethoven Sonata and the amazingly rapid "Phantasiestücke" and "Contrabandist" of Schumann so as to have reduced the excessive duration of the recital. For the rest, the occasion was a succession of delights. At no time has Mr. Hofmann displayed his poetic and imaginative gifts, his meltingly luscious tone and his astounding technical equipment to better advantage. His Bach was a revelation of what can be gained by giving the music of that composer an undisguisedly emotional reading. The Grieg Ballade was set forth with superb virility and its prismatic tints exposed in their full subtle beauty. In comparison with this and the Bach the Beethoven seemed more than usually dull in spite of Mr. Hofmann's reading. The Schumann sonata was another masterful achievement, though the work itself is perilously diffuse at moments.

In Chopin the pianist was as fortunate, as usual. The "Berceuse" might have been improved by a slower tempo and the same is true of parts of the Fantasia, much of which Mr. Hofmann took at a dizzy speed. Its imposing succession of climaxes stood out in their full breadth and majestic eloquence. In the two waltzes he actually made one forget how utterly hackneyed they have become by accentuating inner voices of the very existence of which most pianists leave their hearers ignorant. In spite of the tremendous exactions of the program Mr. Hofmann evinced not the slightest trace of fatigue at the close.

H. F. P.

Pupils of the Henry Albers School of Music were heard in a recital on April 3 at the Waldorf-Astoria, New York. A feature of the occasion was the playing by Vera Willis of Beethoven's Sonata, op. 27, No. 2. The rest of the program contained music by Weber, Verdi, Rubinstein, Liszt, Chopin and Mendelssohn. All of it was excellently interpreted by the students.

Johannes Messchaert, the eminent Dutch baritone, has been added to the faculty of the Royal Prussian High School of Music in Charlottenburg-Berlin.

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## WILLOW GROVE'S MUSIC SEASON

Summer Concerts for Philadelphia's Noted Resort to Begin on May 27—People's Choral Union Concert

PHILADELPHIA, April 10.—The musical season at Willow Grove will open on May 27 with Henry Ohlmayer and his Coronado Band from Los Angeles, Cal., which will remain until June 10, when the Theodore Thomas Orchestra, of Chicago, with Frederick Stock as conductor, will entertain the crowds from the noted band shell at Philadelphia's great resort.

From July 2 to July 15 Stewart's Concert Band, under the direction of Emil Mollenhauer of Boston, will furnish the attraction. The next engagement will be filled by the Russian Symphony Orchestra of New York.

Wassili Leps, who as conductor of fifty members of the Philadelphia Orchestra toward the close of last season at Willow Grove was so heartily received and appreciated, has been engaged with his musicians from August 6 to August 19 inclusively. Creator and his band will close the season with an engagement from August 20 to September 10.

One of the most interesting attractions of Easter week will be the second recital by Thaddeus Rich, concertmeister of the Philadelphia Orchestra, on Friday evening of next week at Witherspoon Hall. Mr. Rich will go abroad next month to renew old acquaintances and experiences in European musical circles and introduce his wife. He was married last Fall here, just before the opening of the orchestra season.

The second concert of the People's Choral Union under the direction of Selden Miller attracted a large audience to the Academy of Music last week, despite the inclemency of the weather. Seasonable selections interpreted in a manner that indicated admirable training of a large body of singers were Beethoven's Mass in C and Brahms's "Song of Destiny," the latter a very difficult composition for amateurs. For the first time publicly also was heard a beautifully setting of the "Magnificat," composed by the late David D. Wood, the blind organist, for years one of the most prominent local musicians. The Union was very ably supported by Sarah Richardson-Jones, soprano; Gertrude Reed Wallem, contralto; Frank Oglesby and George D. Ruch, tenors; Edson F. Packer, baritone, and Frank M. Conly, bass, as soloists.

The first concert here of the American Music Society was held last week in Witherspoon Hall, the program being attractive in the list of compositions given and because of the presence of several visiting musicians. Among the leading numbers were a quintet for piano and strings by Arthur Foote, played by the Hahn Quartet and Agnes Clune Quinlan; a suite for cello and piano, by Howard Brockway, dedicated to Bart Wiertz, the Baltimore cellist, and played by the latter with Philip Goepf at the piano; groups of songs by Henry Holden Huss, sung by Mrs. Huss, accompanied by the composer, and by Arthur Farwell, sung by Perley Dunn Aldrich and played by Clarence K. Bawden.

The twentieth annual concert of the Pennsylvania School for the Blind was given last week at Horticultural Hall. The chorus was composed of 100 blind

singers, trained commendably by Mme. Sulke Shaw. The concert was under the direction of Russell King Miller, with fifty members of the Philadelphia Orchestra assisting with accompaniments. In five divisions, as solo and chorus, duet and full chorus, the Forty-fifth Psalm was admirably sung. The duet with Ruth Buck as soprano and Virginia Cartee as second soprano was very effective, Miss Cartee appearing for the first time as a public singer. The full chorus of 100 voices sang Chadwick's "Pilgrims," and the girls' chorus interpreted Gounod's "Salve, Dimora." Henry Gurney was the soloist. The full chorus followed his selections with "The Vagabonds" by Faning. S. E. E.

### NEWARK SINGERS GIVE NOTABLE CHORAL CONCERT

Arthur Mees Directs Orpheus Club in Fine Program with Florence Mulford Hunt as Soloist

NEWARK, N. J., April 7.—The Orpheus Club finished its twenty-second year with the season's second private concert given at Wallace Hall on Thursday evening. It is doubtful if, in the club's entire career, a program was more tastefully arranged and more successfully sung than that which was so thoroughly enjoyed by the large audience of last evening.

A very large share of the credit is due Conductor Arthur Mees, whose excellent leadership has developed the club's finest qualities and moulded it into one of the most able of male choirs in this vicinity.

Horatio W. Parker's "The Lamp of the West" was the first number and was followed by Henry K. Hadley's humorous "Hong Kong Romance." The contrasting characteristics of these two choruses were skilfully effected. The "Crusaders," by Edward MacDowell, was given with the true heroic spirit this impressive composition requires.

There is a justified satisfaction in seeing the deserving of American works given their proper rank, and, judging from the applause following these three numbers the club might well be complimented in its selection.

Hammond's "Lochinvar" followed Haydn's amusing serenade, which had to be repeated. Filke's setting of "Isot la Blonde" and the "Barcarolle," from the "Tales of Hoffmann," were given with a smooth and well-balanced tone. Engelberg's Finland love-song, "The Jumlies," by Ingraham, and Protheroe's "De Sandman," served further to show the admirable precision and intelligence with which this talented chorus performs.

Florence Mulford Hunt, who assisted the club, was in splendid voice and delighted the audience. Her selections included Gounod's "Flower Song" from "Faust," Tchaikowsky's "Romance" and Beach's "The Year's at the Spring," all of which were beautifully sung.

William Y. Webb accompanied with his usual good taste. C. H.

### MR. WERRENATH'S RECITAL

East Orange Audience Hears Baritone in Interesting Program

EAST ORANGE, N. J., April 4.—Reinald Werrenrath, baritone, gave a song recital Monday evening at the Woman's Club. His program was well selected and brought his many admirable qualities into pleasing and advantageous contrast.

The first number was Monteverdi's "Ecco purch'a voi ritorno," from "Orfeo," which he sang with an evenness seldom heard from a baritone. In the "O Lisbona" aria from Donizetti's "Don Sebastiano" he showed remarkably clear and

precise enunciation as well as he did in several German songs by Brahms, Grieg, and Wolf. This clarity of enunciation was very refreshing.

As Mr. Werrenrath progressed his voice became more flexible and stronger, and in the group of American songs which followed he displayed much style and sang remarkably well. He was very successful in Alexander Russell's "Sunset" and F. Morris Class's beautiful "To You, Dear Heart." After Searle's "My Princess" and Hilton-Turvey's "Irish Names," he gave Arthur Whiting's "Fussy Wussy" and Walter Damrosch's "Danny Deever." Although his interpretation of this last number does not obscure David Bispham's impressive rendition of the same, it is safe to say that Mr. Werrenrath will in time make this a very effective part of his repertoire. Mr. Werrenrath added very charmingly Marshall's "I Hear You Calling Me."

Charles Albert Baker's work at the piano was highly commendable. C. H.

### GARDEN IN WASHINGTON

Singer Attracts a Big Audience from Social and Official Circles

WASHINGTON, D. C., April 11.—The appearance of Mary Garden in concert under the local management of Mary Cruder resulted in an ovation for this artist. The rainy weather did not prevent official, social and musical circles from turning out *en masse*. Miss Garden was most generous in her numbers as well as in her encores and the applause at all times was spontaneous and prolonged. Howard Brockway acquitted himself admirably as an accompanist and as a piano soloist, including a Ballade and a dainty Humoresque of his own among his numbers. The other artist of the concert was the violinist, Arturo Tibaldi, who played all his numbers with taste. One of these was a Nocturne by Robert Stearns, a Washington resident. Mrs. Taft occupied one of the boxes.

## END OF PHILADELPHIA SEASON

Local Opera Company Disbands After Final Week of Repetitions—"Parsifal" and "Gioconda" by the New York Company

PHILADELPHIA, April 10.—One performance more—that of "Parsifal" tomorrow evening by the Metropolitan Company from New York—and our opera season will be at end. Society folk, who do not dine until 7 o'clock at least, are in a quandary as to how they are to get to the Opera House at that hour, for the beginning of the Wagner festival drama, unless they go hungry. But that is a question each must decide for himself.

Last week, practically the last of the season, brought nothing exciting and yet a good deal that was interesting. The final performance of "Natoma" on Monday evening attracted a large audience, considerably the music, might well be said to have time it has been sung, and the victor Herbert music, the beautiful staging, and the work of Mary Garden, Lillian Grenville, McCormack, Sammarco, Huberdeau, Dufranne, Preisch, Crabbé and the other members of the cast was again received with appreciation. "Natoma," in spite of differences of opinion as to its real value as grand opera and its power to endure, has earned much well-deserved praise for its American composer, and in reality has been the leading novelty, and, as regards public interest, size of audiences and elements of popularity, about the biggest success of the season.

Next comes "The Secret of Suzanne," fully as great a success, though naturally taking second place because of its brevity, a one-act opera bouffe being scarcely equal to a big production like that of "Natoma" in importance. Yet the Wolf-Ferrari music and the charm of the quaint little story of the cigarette-smoking Countess, particularly the music, might well be said to have made a more favorable and more lasting impression than that of the more pretentious work. Of the other new ones one may choose between "The Girl of the Golden West" and "Quo Vadis?" In the former Puccini's score proved something of a disappointment, and the latter is notable chiefly as a spectacle. Neither made a profound impression or scored what would be called a great or lasting success.

Tuesday evening the New York company came over and gave a performance of "La Gioconda" that delighted every person who heard it, and the audience was of almost "capacity" proportions. This performance and that of "Königskinder," by the same company, doubtless will remain as two of the brightest spots of the operatic season, which has not been altogether a glowing success. Especially do we surrender the palm to the highly artistic and truly memorable performance of "Gioconda" last Tuesday evening. The melodious old Pon-

chielli opera was beautifully staged and magnificently sung by a cast including Emmy Destinn, as *Gioconda*; Louise Homer, as *Laura*; Marie Claessens, as *La Cieca*; Riccardo Martin, as *Enzo*; Pasquale Amato, as *Barnaba*; and Andres de Seguro, as *Alvise*—a cast which scarcely could have been improved upon. To be sure, we have heard the same opera with almost the same singers at the Academy of Music, only with Caruso as *Enzo*, but the truth is the great Enrico was not sadly missed last Tuesday evening. Mr. Martin succeeded in banishing almost the last vestige of regret that the absence of the Italian may at first have caused, and sang so well—so gloriously, to say what is so, and without exaggeration, either—that we were all immensely proud of our young American tenor.

Wednesday evening brought the season's last performance of "Quo Vadis?" and there was a large audience to enjoy the spectacular splendor of the Jean Nougues opera which, if it does not compare favorably with some of the season's other offerings in a musical way, at least caps the climax when magnitude and magnificence of stage pictures are taken into consideration.

The performance on Wednesday evening went well, things having been considerably straightened out since the first night, and all running smoothly, and the members of the long cast—including Grenville, Zepilli, de Cisneros, Renaud, Dalmores, Dufranne, Arimondi, Huberdeau, Crabbé and many others—met with approval and applause. After the fourth act Conductor Campanini was called before the curtain, with several of the principals, and presented by Mr. Renaud, in behalf of the members of the company, with a large album embossed and decorated with gold and silver medallions, containing, in addition to pictures of Signor Campanini and his wife, portraits of several famous composers, and the autographs of the donors. Although the performance closed the season of the Philadelphia-Chicago season, none of the officials of the company appeared, and there were no speeches and but little show of enthusiasm. To-morrow night, as we said before, a long siege of "Parsifal," and then no more opera until the 24th, when the Aborn Company comes to the Chestnut Street Opera House for a Spring and Summer season in "Madama Butterfly," "La Bohème," "Thaïs," "Tales of Hoffmann," and so on, all to be sung in English, at prices no higher than a dollar for the best seats. ARTHUR L. TUBBS.

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## MISS WHITE WITH BOSTON ORCHESTRA

Chicago Opera Star Appears in Her Native City—The Pension Fund Concert—Minna Kaufmann Makes a Favorable Impression in Recital

BOSTON, April 9.—Carolina White and Tschaikowsky's "Manfred" Symphony made the symphony concerts of the 7th and 8th unusually attractive to suburbanites as well as the professionals and the dilettante of the town. Miss White sang Wally's air, "Ebbenne andro lontano," from Catalani's opera of that name, and Marguerite's prison song, "L'altra notte," from Boito's "Mefistofele." Sgambati's "Te deum laudamus," for orchestra and organ, was played for the first time in Boston in such an arrangement. The piece has been heard here as arranged for organ and strings only. The Third Leonore Overture of Beethoven brought the concert to an end.

Miss White is first and foremost an opera singer, and she did well to sing music which is part of her operatic repertoire. Her voice is of unusually good quality and it is well developed. The fresh, beautiful character of her voice was especially well displayed in the air of Catalani. It would have been interesting to have heard the air of Catalani with the instrumentation, but this was impossible, for the orchestral parts are carefully guarded by Ricordi and Son, and it was necessary to resort to a piano accompaniment played by Paul Longone, formerly assistant conductor at the San Carlo Opera House, Naples, now husband of Carolina White.

The performance of the "Manfred" Symphony was on the whole an impressive one, though the first movement had not the bite that it should have had. This symphony is one of the most conspicuous examples of the influence of Berlioz on the Russian composers. As far as Tschaikowsky was concerned, this influence had for its conductor Mill Balakireff, who harmed Tschaikowsky as much as he benefited him by his counsels and his absurd craze for "program music."

But genius will out, and so, in spite of his handicaps, the "Manfred" Symphony looms large in modern art—if Tschaikowsky can now be called modern. And this is by virtue of the throbbing music which will out, the torrent that cannot be entirely stemmed. As when Tschaikowsky writes the ineffable, tender and poignant music of Astarte, or when, with melodramatic splendor and gloom, he dresses out the boding theme of his hero, and paints the name of Manfred, in letters of fire, over a black and thunderous sky.

At the pension fund concert of the Symphony Orchestra this evening there was a big audience, and Josef Hofmann made the occasion especially memorable by his masterly and poetic playing of Beethoven's G Major Concerto, a concerto in which the small voice of oncoming romanticism speaks ominously for the future of the purely classic forms. This concerto is now apparent as the most individual of all of Beethoven's works for piano and orchestra. Technically, his playing was so clear and so crystalline, always of such beautiful tonal quality, that it was a rare joy to the ear from first to last, and the performance had all of the subtlety of nuance and the mysterious poetry which this composition contains in such rare measure. Mr. Hofmann was applauded thunderously, until he responded with two encores.

The remainder of the pension fund concert was devoted to Wagner—the "Flying Dutchman" Overture, the Bacchanale from "Tannhäuser," the "Ride of the Valkyries," the forest music from "Siegfried," the "Rienzi" Overture. This music was brilliantly performed and much enjoyed.

Minna Kaufmann, soprano, gave a concert in Steinert Hall on Tuesday evening, the 4th. This was the program:

"Aus deinen Augen fliessen meine Lieder," Ries; "Der Nussbaum," Schumann; "Auf dem wasser zu singen," Schubert; "Er Ist," Wolf; recitative and aria from Mozart of the "Queen of the Night," from Mozart's "Magic Flute"; "Am Meere," Stscherbatschew; "Herbst," Bleichmann; "Die Mutter an der Wiege," Loewe; "Dat aer so onderliga staellen," Dannstrom; "Si mes vers avaient des Ailes," Hahn; "Bonjour, Suzon," Pessard; "Mother of mine sing me to rest," Franz; "Expectancy," La Forge; "Hindu Slumber Song," Ware; "Yesterday and Today," Spross.

Miss Kaufmann sang with more than ordinary intelligence and often with considerable warmth of feeling. She was at her best in the most modern songs of the program, such as "Er Ist," "Am Meere" and, above all, the song of Hahn, which was beautifully colored. Her voice has brilliancy rather than sweetness in the upper register. Many passages were brilliantly executed. The program contained

interesting material, as the songs of Stscherbatschew and Dannstrom, and the angry song of that amorphous creature, the "Queen of the Night," whose high notes are as daggers drawn. There was an appreciative audience.

The MacDowell Club of Boston gave one of the most interesting orchestral concerts in its history in Jordan Hall on the afternoon of the 5th. There were three soloists: Huyman Buitekan, pianist, Marie Nichols, violinist, and Mrs. Marie Sundelius, soprano. Arthur Foote led the performance of some vocal ensemble numbers which were sung without accompaniment. Mrs. Sundelius sang songs with the piano. The orchestra, under the direction of Frederick Mahn, of the Boston Symphony, played the overture to "Hänsel und Gretel" and Grieg's "Peer Gynt" Suite.

## CRITICS PAY HIGH TRIBUTE TO JOMELLI

Her Popularity Throughout the Country Attested by Press Comments

That Mme. Jomelli is one of the most popular concert artists who visit America is shown by the tremendous successes she has had in the last tour which she made before sailing for her European engagements which will keep her until January, 1912. Her notices for her concerts with the Boston Symphony Orchestra in Washington and in Toledo and Houston were most enthusiastic, but not more so than those which she received after her recitals in Milwaukee and Detroit.

In Milwaukee the return of Mme. Jomelli has always been hailed as a special event and the critics and public alike have been most enthusiastic. As after her many previous concerts mention is invariably made of her rich, resonant voice, her flawless technic and purity of intonation and enunciation, of her ability as an interpreter of the works of various schools and her artistic phrasing. Though an opera singer Mme. Jomelli has that something that wins success on the concert stage and no recitalist has proved it more conclusively than this singer. Though her third appearance in Milwaukee and with only the assistance of a pianist, Mme. Jomelli succeeded in holding closely the attention of the audience throughout the program, in itself a difficult feat.

In Detroit she was the soloist with the Cincinnati Symphony Orchestra and was hailed as a "great singer, a very great dramatic soprano and an artist." Here again the press comments give their meed of praise to her beautiful voice and her equally great artistic ability.

In both cities her success was such as to lengthen the program very materially because of the numerous encores demanded.

### STUDENTS IN "MEFISTOFELE"

Boito's Opera Impressively Sung by Baltimore Opera Class

BALTIMORE, April 10.—The opera class of the Peabody Conservatory gave an impressive rendition of Boito's "Mefistofele" in concert form at the conservatory Thursday evening, under the direction of Harold Randolph. The soloists were in excellent voice and sang their rôles magnificently. Each of them was several times recalled. The chorus was exceptionally strong, both in volume and attack. Frederick R. Huber, accompanist, gave artistic support to the singers and contributed much to the success of the concert, as did also Frederick D. Weaver, who presided at the organ. Mr. Randolph's ability as a conductor was vividly shown in bringing forth such excellent results. Before the concert started the conservatory hall was packed, the audience overflowing into the lobby. The phenomenal success of the concert will no doubt lead to the permanent establishment of an opera school in Baltimore.

The soloists were as follows: *Mefistofele*, Prologue and Act I, George Castelle; Act II, Thomas D. Ruth; Act II and Epilogue, Robert Stidman; *Faust*, Oscar H. Lehmann; *Margherita*, Act III, Mabel Garrison Siemom; Act III, Rachel T. Aldridge; *Maria*, Ethel Henderson Thompson; *Wagner*, Henry Purcell Veazie; *Helen*, Katharine Horisberg; *Pantalis*, Jeanne H. Woolford. W. J. R.

Mr. Buitekan played the splurging opening movement of the Tschaikowsky B Flat Minor Concerto with splendid authority and mastery of the resources of his instrument. He has made remarkable progress as an artist of late years. He has been a student with the late Dr. Louis Kelterborn, with Carl Felten, and he is now studying with Mme. Helen Hopekirk. His development has been the most encouraging result of unremitting labor and self-criticism. Last Wednesday he showed that he had his concerto, mentally as well as physically, in the palm of his hand, and an audience of musicians and well-informed music-lovers applauded him to the echo. Miss Nichols won a similar triumph. Mrs. Sundelius, a very finished singer, gave great pleasure by her interpretations of song by Liszt, Grétry, Leoni and Whelpay. Mr. Foote directed the singing of a woman's chorus with excellent results. Chadwick's "Inconstancy" and Foote's "Gray Twilight" were sung without accompaniment. Mrs. Conner, violinist, played the violin obbligato, and Mrs. Frothingham, pianist, accompanied for the performance of G. C. Gow's "The Spring-tide." Such concerts are not only enjoy-

able; they are of the greatest benefit to the musical growth of the community.

Hamilton Hodges, baritone, sang in Chickering Hall on the evening of the 6th, singing songs by Beethoven, Schubert, Masse, Purcell, Godard, Mallinson, MacDowell, Chadwick, Wallace and the old English song, "Drink to Me Only with Thine Eyes." Mr. Hodges lived and sang and taught for some seasons in New Zealand, and he will soon return to that country. His voice has many excellent qualities, he is especially fortunate in *mezza voce* effects, and he sang the Beethoven "Ade-laide" and the melancholy song, "L'oiseau s'envole," from Masse's "Paul et Virginie," with very artistic results.

There is much interest in the performance of the symphony concerts of this week of George Chadwick's symphonic sketches, recently performed in Philadelphia, and described last week in MUSICAL AMERICA, and Henry F. Gilbert's "Comedy Overture on Negro Themes." This will be the first composition of Mr. Gilbert to be performed by the Boston Symphony. Mr. Gilbert now lives in Cambridge. His songs are well known to concert audiences in this and other cities. OLIN DOWNES.

## MRS. ZEISLER WITH THOMAS ORCHESTRA

Mozart's C Minor Concerto and Two Novelties Features of Program

CHICAGO, April 10.—Mozart's C Minor Concerto was the feature of the last concert of the Theodore Thomas Orchestra, when Fannie Bloomfield-Zeisler appeared as soloist. Seldom does a pianist in this day elect to shine through the simple but exacting works of the poetic and tuneful Mozart when there are so many opportunities and allurements open for digital dexterity, tours of thunderous tone or meanderings in the musical moonshine of mere mood and the diversion known as "atmospheric."

The program had a spirited and colorful opening in Borodin's Second Symphony in B Minor, a masterful mingling of many elements of music drawn from the quaint folklore of Russian northland; yet singularly free from the melancholy drift that seems to invest so much of the music of that nationality.

Another new feature was the English rhapsody of Frederick Delius entitled "Brigg Fair," a curious mixture of German academic style with leanings toward French impressionism in a desire to establish "atmosphere." The sentimental poem that inspired this work was not of the most obvious character, so that the composer was not to be blamed for wandering far afield in pursuit of something elusive; yet he displayed no little skill in orchestral manipulation and combinations and gave a deft and delicate touch to his aerial flights in harmony.

The audience came back to the big and telling effects of music in the Beethoven "Leonore" overture that closed the concert. C. E. N.

### ORCHESTRA HONORS JOURNALIST

Pittsburg Philharmonia Gives Concert for Arthur Gordon Burgoyne

PITTSBURG, PA., April 10.—The Philharmonia Society Orchestra, Hans Zwicky conductor, made its initial appearance before a Pittsburg audience last Friday night—a complimentary appearance—because of Arthur Gordon Burgoyne's presence on the lecture platform at Carnegie Music Hall, who gave a most delightful talk on "Thirty Years of Journalism in Pittsburg." Mr. Burgoyne is an active member of the Philharmonia Orchestra. It would be unfair to criticize the work of the orchestra only on the most charitable terms. The orchestra is not professional—those who belong to it are members because they love music for its art. With its present players the orchestra has a great future.

Henrietta Bowlin, the well-known Pittsburg contralto, sang Gounod's aria "My Heart at Thy Sweet Voice" and Ruecklauf's "Love Calls," her concluding number being "Oriental Serenade," a composition by Mr. Zwicky, conductor of the Philharmonia, the song being typical of its name. Mr. Burgoyne gave an interesting recital of his experiences in the journalistic field. He is the editor of the Pittsburg *Chronicle Telegraph*. Musical criticisms offered him his first endeavors in newspaper work. He, however, has been an editorial writer for the last thirty years and has the distinction of being the highest salaried newspaper man in Pittsburg. E. C. S.



—Photo by Aime Dupont

Mme. Jeanne Jomelli, Who Has Won a Large Following in American Musical Circles as a Concert Artist

### Augusta Cottlow's European Successes Foreshadow Triumphs Here

BERLIN, April 5.—Augusta Cottlow, the American pianist, has been appearing in many concerts in Europe this last season. She has to her credit more engagements in Germany than any other woman pianist and has had to decline an offer of a tour in Great Britain because of a press of work. She has appeared, and always with brilliant success, with many of the largest orchestral organizations, has given recitals and participated in concerts with some of the world's greatest artists. When she returns to her own country next Fall she is as certain of repeated triumphs as any pianist who has ever honored our shores. Miss Cottlow has already been booked by her manager, E. S. Brown, for a number of engagements in America.

Something in the line of a musical novelty was presented by the choir of St. Columba's R. C. Church, New York City, on St. Patrick's Day, when an attractive program of Irish music was given under the capable direction of Mme. Therese Haley, the organist and choirmaster.





Henriette Michelson played at the eighth artists' recital at the Institute of Musical Art, in New York, on Saturday afternoon, April 8.

Andrew Carnegie has donated \$900 toward a new pipe organ for St. Mark's Episcopal Church at Pleasant Plains, Staten Island.

Dubois's "Seven Last Words of Christ" was performed at the Church of St. John the Evangelist, in Philadelphia, on April 1. Nicola Montani conducted the choir.

Helena Troostwyk, violinist, who made her home in Denver since last Summer, has returned to her former home in New Haven, Conn. The high altitude of Denver was not favorable to her health.

An organ recital by Conrad V. Murphee, assisted by Lloyd Jones, tenor, attracted much attention in Valdosta, Ga., recently. After the performance the audience showered both artists with congratulations.

H. Brooks Day, organist of St. Luke's Church, Brooklyn, played compositions by Eugene Thayer, Hollins, Rheinberger, Dethier, Johnson and Guilman in a recital in the church on April 5. He was assisted by Winifred A. Marshall, soprano.

An organ recital was given on March 31 at the First Presbyterian Church, York, Pa., by J. Frank Frysinger. The program consisted of the "Don Giovanni" overture, a Mendelssohn Allegretto, Schubert's "Am Meer" and numbers by Frysinger, Bossi, Johnston and Wolstenholme.

A song recital was given on March 31 at the Wilcox Studios, Denver, Col., by Mmes. J. Knowles, G. Ludwig, L. Adams and Messrs. S. Lee and C. Kettering. The program contained songs by Huhn, Bond, Jensen, MacDowell, Bishoff, Cadman, Bizet and Mildeberg.

The cantata "The Seven Last Words of Christ," by Dubois, was sung by the choir of Christ Protestant Episcopal Church, Baltimore, April 9, under the direction of J. Norris Hering. The soloists were Howard Robinson, tenor, and Henry Blumner, baritone.

Florence Haubiel Pratt gave a lecture recital last Monday afternoon before the Illuminati Club in Brooklyn and met with enthusiastic applause. These lecture recitals on "Grieg's musical interpretation of Ibsen's drama 'Peer Gynt'" are becoming more and more popular.

A concert was given at the First M. E. Church, Long Beach, Cal., on March 30. The soloists were Mmes. Orta Day, C. R. Mitchell, S. Robertson and Dr. C. R. Mitchell. The program contained songs by Verdi, Charlton, Nevin, Donizetti, Root and de Koven.

Paul Gelenek's pupils were heard in a recital at College Hall, No. 128 East Fifty-eighth street, New York, on the evening of April 5. Mr. Gelenek has established a considerable following by his sound musicianship and his pupils are doing excellent work.

Nellie Moore, pianist, was heard in recital in Richmond Hill, N. Y., April 6, assisted by Harry I. Burleigh, baritone, and Melville Charlton, accompanist. Miss Moore played selections by Schubert, Beethoven, Chopin, Moszkowski, Henselt, Liszt and Weber.

The choir of the First Universalist Church, of Providence, of which William D. Stone is director, gave an excellent production of Mamedei's "Olivet to Calvary" recently. The solos were rendered by Mrs. E. Johnson, soprano; Alice Ward, contralto; Jesse Baker, tenor, and Butler Church, basso.

A sterling performance of Handel's "Messiah" was given in Alton, Ill., last Tuesday night by the Shurtleff College Chorus under the direction of Adelia Randall. A quartet from Chicago assisted as soloists. L. Ernest Walker, of St. Louis, was the pianist and Caroline Allen presided at the organ.

An evening of music was recently given at South Baltimore Station M. E. Church, Baltimore, under the direction of Nellie Lee Morgan, organist, who played several selections in an artistic manner. Numbers were also rendered by Walter G. Charmbury, pianist, and John C. Thomas, baritone.

Von Suppe's operetta "Fatinitza" was presented at the Irving Place Theater, New York, April 7, with Rudolf Schildkraut in the principal comedy rôle. This was Herr Schildkraut's first appearance here in an operatic rôle, although he has played nearly every other variety of part in his New York engagement.

A chorus of fifty voices sang Stainer's "Crucifixion" at Madison Square M. E. Church, Baltimore, April 4. The quartet was composed of Mazie Simpson, Marie Marshall, John Wilbourn and W. Harold Whiteside. The soloists were Hobart Smock, tenor, and Harry M. Smith, basso. Mr. Whiteside is the choir director and Louis Wilcox, organist.

Lorraine Holloway gave an inaugural recital on the new Estey organ at the Church of the Prince of Peace, Walbrook, Md., last week. Mr. Holloway rendered a program of classical selections, opening with Mendelssohn's Second Sonata and concluding with "War March of the Priests" by the same composer. Master Comer Turner, soprano, sang Gounod's "There is a Green Hill Far Away."

The choir of the Church of the Epiphany, Govans, Md., sang Gaul's "Holy City" April 4 under the direction of Mrs. Walter W. Hooper, organist and choir director. The soloists were Pearl Silverwood, soprano; Mrs. Clifton D. Eldridge, mezzo-soprano, and C. D. Eldridge, tenor of the Epiphany choir, assisted by Robert E. Stidman, baritone soloist of Old St. Paul's Choir, and Felice Julia, harpist.

Mae Jennings was the soloist at the Arion Sängerbund concert in Brooklyn, April 2. She sang the aria "Ah Rendimi," by Rossi, with orchestra accompaniment, with breadth, tone color and artistic style, and also two groups of songs: "Verborgeneit," Wolff; "Die Einsame," Schutt; "Heimliche aufforderung," Strauss, and "Ah, Love but a Day," Beach; "From the Land of the Skyblue Water," Cadman, and "The Danza," Chadwick. She responded to many encores.

The People's Choral Union, of Boston, Frederick W. Wodell, conductor, will give Handel's "Judas Maccabæus" at the second concert of the season, in Symphony Hall, Sunday evening, April 23. The chorus of 400 voices will be assisted by Marie Stoddard, soprano; Mrs. Maude Grove, contralto; Dr. Franklin Lawson, tenor; Charles Bennett, bass, as soloists; forty players from the Boston Symphony Orchestra; Herman Shedd, organist, and Miss Marian, pianist.

An ambitious year's work has been successfully accomplished by the Musical Study Club, of Louisville, composed of eighteen women. The works of Richard Strauss, Max Reger and Dudley Buck and the music of Finland, Holland, Ireland and America, as well as the entire "Nibelungen Ring" of Wagner, have been carefully studied. Mrs. Sidney J. Meyers is president of the organization; Mrs. Fred Levy, secretary and treasurer, and Blanche Lehman chairman of the program committee.

Aimée Delanoix, soprano, of New York, sang Gretel's music in a lecture recital given on "Hansel und Gretel" at the Hebrew Orphan Asylum, March 25, by Mme. Franziska Hopf. This was Miss Delanoix's second engagement at the Hebrew Asylum this season and the "Hansel und Gretel" lecture was also given at the Catholic Orphan Asylum. Miss Delanoix is soprano soloist at St. Joseph's Church, Jersey City, and will sing there in the "Stabat Mater" when it is given there on April 30.

Valdosta, Ga., can hardly wait until April 21 and 22 come around, so eager is everybody there for the music festival which is expected to be the greatest musical event of the year in Southern Georgia. Walter Damrosch's New York Symphony Orchestra and soloists will furnish the backbone of the festival. Fifty of Valdosta's own singers will do the chorus work in one of the programs with Conrad Murphee as director, and there will be a children's festival chorus of one hundred and fifty voices.

The 350th organ recital and last of the series of 1911 at the Church of the Divine Paternity, New York, was given April 6 by Organist J. Warren Andrews, assisted by Mrs. Martha Clodius, soprano; Ray C. Nagel, organist, and the Weber Quartet, consisting of R. D. Armour, and W. M. Jones, tenors, and M. B. Barnes and F. A. Thomas, basses. Mr. Andrews's numbers were Rheinberger's Sonata, op. 98; Guilman's Prayer in F; Thomas's Gavotte, "Mignon," and Thiele's Concert Piece in C Minor.

Harriet Woods Bawden, of Philadelphia, a pupil of Percy Stephens, the New York vocal teacher, has been engaged as soprano soloist at the Church of the Pilgrim, Brooklyn, N. Y. Paul Althouse, another of Mr. Stephens's pupils, has received the appointment as tenor soloist at the West End Collegiate Church, New York. Mr. Stephens has spent the Winter teaching at his studio at The Clinton, in West Forty-second street, and numbers many professional singers among his pupils.

A piano recital given recently in Washington, D. C., by Katharine McNeal was a pretentious undertaking for so young an artist, but it was well accomplished. Her program included Pastorale, E Minor, Scarlatti-Tausig; Sonata, allegro and minuetto movements, Beethoven; Rhapsodie, B Minor, Brahms; Nocturne for left-hand alone, Scriabine; "Clair de Lune," Debussy; "Tabatière à Musique," Liadow; two MacDowell numbers and a group of Chopin compositions ending with the A Flat Polonaise.

The annual June festival of the Apollo Musical Club, of Mariette, Wis., will be one of the most pretentious yet held there. The club is composed of music-lovers of the twin cities, Mariette, Wis., and Menominee, Mich., and the festival will consist of a two-night program, one to be rendered in each city. The first night will be devoted to a miscellaneous program and on the second night the club will present Haydn's "The Creation" in English. On May 7 the Apollos will render "The Crucifixion" at the German Catholic Church, in Menominee.

The Milwaukee Liederkrantz gave its final concert at the Auditorium in that city on April 6. Hans Letz, concertmaster of the Theodore Thomas Orchestra, played several interesting selections for violin. Adah M. Sheffield, soprano, of Chicago, was also a soloist. The Liederkrantz appeared under the direction of Herman A. Zeitz, and Mrs. Zeitz played the accompaniments for Miss Sheffield and Mr. Letz. Miss Sheffield scored a particular success in the "Ah, Love, but a Day," by Daniel Protheroe, Milwaukee's Welsh composer and leader.

Max Jacobs, violinist, appeared on April 4 at a concert in St. Paul's Chapel, New York City, under the auspices of the Department of Music of Columbia University. The recital was given by the violinist and Alfred Brinkler, F. A. G. O., at the organ. Mr. Jacobs played the beautiful Handel Sonata in A Major with excellent tone and fine musical understanding, and in the "Ciaccona," by Vivaldi, he displayed a broad and classic style. The remainder of the program consisted of organ works by Merkel, Bergquist, Franck and Elgar, played by Mr. Brinkler in good style.

The works of American composers made up the program for the organ recital by Judson Waldo Mather, organist and choir-master of the First Presbyterian Church of Spokane, Wash., given in that church March 26. The composers represented were Homer N. Bartlett, Harry Rowe Shelley, John Hyatt Brewer, Judson W. Mather, Arthur Foote, James H. Rogers, Dudley Buck, Edward MacDowell, Ralph Kinder and Ernest R. Kroeger. Assisting the organist were Mrs. George Lovejoy, soprano; Mrs. H. M. Hart, contralto; Harold Fraser, tenor, and R. B. Todd, bass.

Society in Providence gave an enthusiastic greeting, April 7, to the Monday Morning Musical Club, which appeared in a concert for charity in that city. The president of the club is Mrs. Harold J. Gross. The feature of the concert was a cantata, "The Legend of Granada," sung by the club with orchestral accompaniment by members, Mary W. Brooks leading. The orchestra was made up of Mrs. A. Lorraine Johnson and Bertha Burlingame, violinists; Helen Tyler Grant and Barbara Littlefield, cellists; Maud Atwood, pianist, and Frank A. Rair, harpist. Mrs. Albert H. Miller and Mrs. Loyal Phillips Shawe sang the solos.

Professor Max Friedlander gave a series of lectures under the auspices of the conservatory of music of the University of Wisconsin last week, at Madison, Wis. In his lecture on "Folk Songs" Professor Friedlander declared that in America too little attention is paid to the history of music in the study of musical science and illustrated by the age and history of such songs as "Vive la Wisconsin," "Old Nassau," "We Won't Go Home Until Morning" and other popular melodies. Another subject discussed by Professor Friedlander was "Life and Works of Beethoven." His accompaniments were played by Victor Wolff.

The department of music in the University of Idaho, at Moscow, Idaho, has been active in many ways. Besides a series of students' musicales, the faculty gave a matinee musicale and two of the members—Miss Hostetter, pianist, and Mr. Collins, violinist—assisted at a popular concert given by Mabel Paulsen. The Philharmonic Club (piano) gave one of their social evenings recently at the residence of F. E. David. The Students' Orchestra has met a number of engagements in town. Dr. Cogswell gave the address last week before the student body in Assembly on the subject of "Music Appreciation," with illustrations at the piano.

At Mme. Ogden-Crane's recital on March 25, at her Carnegie Hall studio, in New York, a number of songs by Hallett Gilbert were sung. Mme. Crane herself sang the "Serenade," "The Bird," and "Ah, love but a day," and the Misses Taft, Stoeker and DuBois were heard in "My Lady's Mirror," the "Gilbert Waltz" and "The Raindrop." Mme. Sara Simpson, mezzo contralto, at her mid-Lenten musicales at Recital Hall, in West Eighty-seventh street, gave a group of the same composer's songs on the afternoon of April 2. His "Mother's Cradle Song," "Youth," "The Raindrop" and "A Frown—A Smile" were sung successfully.

Milwaukee's 1910-1911 musical season, without doubt the greatest the city has ever experienced, is gradually drawing to a close. Only a few events remain, and these are nearly all of the choral type by local talent. The most important will be the first presentation in German of Handel's "Messiah," by the A Capella Choir, under the direction of William Boeppler, at the Auditorium, on Sunday, April 23. Probably next in importance will be the visit of the Sheffield Choir on April 26. The Theodore Thomas Orchestra will make its first and last appearance in Milwaukee this season on April 17, under the direction of the Milwaukee Musical Society, at the Auditorium. Special interest is manifested in the program, which will include selections from Engelbert Humperdinck's latest work, "Königskinder." The musical society and orchestra will be heard in the Goethe-Mendelssohn "The First Walpurgis Night." This will be the society's 431st concert. On April 20 the Arion Musical Club, leading English-speaking organization of Milwaukee, will give its last concert at the Pabst Theater, appearing in Verdi's "Manzoni Requiem" under the baton of Daniel Protheroe, the noted Welsh composer and director.

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## WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

*Adkins, Morton*—Baltimore, April 17; Washington, April 24.  
*Bispham, David*—Boston, April 14; Rochester, April 17; Cleveland, April 20.  
*Brockway, Howard*—Nashville, April 17; Louisville, April 18; Toledo, April 20; Grand Rapids, April 21; Buffalo, April 24; Rochester, April 25; Toronto, April 26; Detroit, April 27.  
*Cisneros, Eleanora de*—Washington, D. C., April 17; Raleigh, N. C., April 18; Columbia, S. C., April 21, 22.  
*Cheatham, Kitty*—Wilmington, Del., April 18.  
*Connell, Horatio*—New York City, April 20.  
*David, Annie Louise*—Utica, April 19; Chillicothe, O., April 21; Newark, April 26; Huntsville, S. C., May 9, 10, 11; Middletown, N. Y., May 16.  
*Eddy, Clarence*—Lincoln, Neb., April 17; Topeka, Kan., April 19; Kansas City, Mo., April 20; St. Louis, April 24; Evanston, Ill., April 28; Williamsport, Pa., May 1; Evanston, Ill., May 19; Des Moines, Ia., May 21; Utica, May 28.  
*Elman, Mischa*—Newark, N. J., May 16.  
*Elliot, Michael*—St. Louis, April 17; New Orleans, April 19, 20, 21, 22, 23; Beaumont, Tex., April 24; Galveston, April 25; Houston, April 26; San Antonio, April 27; Austin, April 28; Waco, April 29; Dallas, May 1; Ft. Worth, May 2; Oklahoma City, May 3.  
*Falk, Jules*—New York, April 15; Philadelphia, April 19; St. Joseph, April 20; Tarkio, Mo., April 21; Akron, O., April 18.  
*Fanning, Cecil*—Akron, O., April 18.  
*Falk, Jules*—Philadelphia, April 19.  
*Garden, Mary*—Nashville, April 17; Louisville, Ky., April 18; Toledo, April 20; Grand Rapids, April 21; Buffalo, April 24; Rochester, April 25; Toronto, April 26; Detroit, April 27.  
*Hamlin, George*—Boston, April 14.  
*Havens, Raymond*—Boston, April 26; Albion, Mich., May 3.  
*Heinemann, Alexander*—San Francisco, April 16, 18, 20, 23; Oakland, Cal., April 19.  
*Hofmann, Josef*—New Orleans, April 22.  
*Hargreaves, Charles*—Independence, April 15 and 16; Wichita, Kan., April 17 and 18; Salina, April 19; St. Joseph, April 20; Tarkio, Mo., April 21; Iowa City, Iowa, April 22, 23.  
*Hudson-Alexander, Caroline*—Groversville, N. Y., April 24; Paterson, N. J., May 25; Allentown, Pa., April 26; Malden, Mass., April 27; Scranton, Pa., May 1; Brooklyn, N. Y., May 3; Meadville, Pa., May 9; Collegeville, Pa., May 11-12.  
*Janpolski, Albert*—Scranton, Pa., April 27.  
*Kellerman, Marcus*—Joplin, April 14; Independence, April 15 and 16; Wichita, April 17 and 18; Salina, April 19; St. Joseph, April 20; Tarkio, April 21; Iowa City, Iowa, April 22, 23.  
*Kerr, U. S.*—Elizabeth, N. J., April 20; Philadelphia, April 28.  
*Kriens, Christian*—New York, April 15; Brooklyn, April 16; Tarrytown, N. Y., April 28.  
*Kühn, Mina D.*—Brooklyn Academy of Music (Lecture Recital), April 18, 25.  
*Marion, Cornelia*—Middletown, N. Y., May 16.  
*Martin, Frederic*—New York City, April 14; Boston, April 16; Flushing, L. I., April 18; Syracuse, N. Y., April 19; Gloversville, N. Y., April 24; Philadelphia, April 26.  
*McCue, Beatrice*—Far Rockaway, N. Y., April 14.  
*Middleton, Arthur*—Chicago, April 10.  
*Mihl-Hardy, Caroline*—Philadelphia, April 25.  
*Miles, Gwilym*—Fitchburg, Mass., May 18, 19.  
*Miller, Christine*—Norfolk, Va., April 17-18; Durham, N. C., April 19; Jacksonville, Fla., April 20-21; Valdosta, Ga., April 22; Augusta, Ga., April 24-25; Spartansburg, S. C., April 26, 27, 28.  
*Miller, Reed*—Boston, April 16; New York, April 19; Elizabeth, N. J., April 20; Gloversville, N. Y., April 24.  
*Mulford, Florence*—Fitchburg, Mass., May 18, 19.  
*Murphy, Lambert*—Fitchburg, Mass., May 18, 19.  
*Mylott, Eva*—Lindsborg, Kan., April 16; Philadelphia, April 29.  
*Nielsen, Alice*—Omaha, May 9.  
*Powell, Maud*—Geneva, N. Y., April 18; Defiance, O., April 20; Lima, O., April 21; Brooklyn, N. Y., April 25.  
*Rogers-Wells-Lorene*—Elizabeth, N. J., April 24.  
*Rogers, Francis*—New York, April 19-20; Lynchburg, Va., April 21; Groton, Mass., April 25; New York, May 5; Bryn Mawr, Pa., May 12.  
*Ropps, Ashley*—Providence, R. I., April 25.  
*Schumann-Heink*—Philadelphia, April 19; New Orleans, April 22.  
*Spross, Charles Gilbert*—Paterson, N. J., April 14; New York, April 16; Jersey City, April 18; New York, April 19; Brooklyn, April 20 and 25; Paterson, N. J., April 25 (evening).  
*Strong, Edward*—Elmhurst, L. I., April 14; Jersey City, April 16; Milwaukee, April 20; Toronto, April 25.  
*Tibaldi, Arturo*—Nashville, April 17; Louisville, Ky., April 18; Toledo, April 20; Grand Rapids, April 21; Buffalo, April 24; Rochester, April 25; Toronto, April 26; Detroit, April 27.  
*Turpin, H. B.*—Akron, O., April 18.  
*Van der Veer, Nevada*—Jersey City, April 18; New York, April 19; Elizabeth, N. J., April 20.  
*Wells, John Barnes*—New York, morning and evening, Waldorf-Astoria, April 20; Flushing, L. I., April 21; Newark, April 26; Freehold, N. J., April 27; New York, April 29; Franklin, Pa., May 2; Cleveland, May 4; Nashua, N. H., May 18-19.  
*Werrenrath, Reinold*—Jersey City, April 18; New York, April 20; Portland, Me., April 24; Philadelphia, April 26; New York, April 29; Norwich, N. Y., May 3; Albany, May 9; Manchester, N. H., May 17; Nashua, N. H., May 18-19.  
*Williams, H. Evan*—Akron, O., April 19.  
*Woodruff, Arthur*—Jersey City, April 21; Newark, April 26; New York, (Waldorf-Astoria), April 27; Orange, N. J., April 28; Summit, N. J., May 2.  
*Zimmerman, Marie*—Boston, April 14.

## Orchestras, Choruses, Quartets, etc.

*American String Quartet*—Boston, April 18.  
*Banks Glee Club*—Carnegie Hall, New York, April 20.  
*Boston Symphony Orchestra*—Boston, April 14, 15, 21, 22; Cambridge, April 27; Boston, April 28, 29.  
*Brooklyn Oratorio Society*—Brooklyn, April 16 and May 19.  
*Cecelia Society of Boston*—Boston, April 14.  
*Cincinnati Symphony Orchestra*—Indianapolis April 21, 22.  
*Flonzaley Quartet*—Pittsfield, April 17; Oberlin, O., April 18; Chicago, April 20; St. Louis, April 21; Omaha, April 25; Lincoln, April 27; Kansas City, April 28; Topeka, Kan., May 1.  
*Kneisel Quartet*—Newark, April 20.  
*Manhattan Ladies' Quartet*—New York, April 16; Newark, N. J., April 26; Brooklyn, N. Y., April 30; Elizabeth, N. J., May 1; Paterson, N. J., May 20; Atlantic City, N. J., June 14.  
*Minneapolis Symphony Orchestra*—Minneapolis, April 14, 21, 28; May 5, 12, 19.  
*New York Symphony Orchestra*—Norfolk, Va., April 17, 18; Durham, N. C., April 19; Jacksonville, Fla., April 20, 21; Valdosta, Ga., April 22; Augusta, Ga., April 24, 25; Spartansburg, April 26, 27, 28; Savannah, May 1 and 2; Louisville, Ky., May 4, 5, 6; Memphis, May 8; Nashville, May 9; Birmingham, May 10, 11; Montgomery, May 12; New Orleans, May 13; Houston, Tex., May 15, 16; San Antonio, May 17; Austin, May 18; Dalton, May 19, 20; Ft. Smith, Okla., May 22; Tulsa, May 23; Sedalia, Mo., May 24; Kansas City, May 26; Cedar Rapids, May 29, 30, 31.  
*Paterson Festival*—Paterson, N. J., May 20.  
*Rubinstein Club*—New York, April 18 and 26.  
*Russian Symphony Orchestra*—Houston, Tex., April 14, 15, 17; Waco, April 18; Dallas, April 19; Ft. Worth, April 20; San Antonio, April 21; Redlands, Cal., April 24; Los Angeles, April 25, 26 and 27; Fresno, April 28; San José, April 29; San Francisco, April 30 to May 7; Sacramento, May 8; Chico, May 9; Salt Lake City, May 22, 23; Saginaw Festival, May 31 and June 1.  
*Seattle Symphony Orchestra*—Seattle, April 16 and May 2.  
*Sheffield Chorus*—Brooklyn, April 16; Indianapolis, April 21, 22.  
*Thomas Orchestra*—Chicago, April 14, 15, 16; Milwaukee, April 17; Chicago, April 21, 22.  
*Volpe Symphony Orchestra*—New Orleans, April 22; Montgomery, Ala., April 24.

## Miss Denison's Recital of Children's Songs

Emma K. Denison gave a recital of children's songs last Saturday at No. 3 West Ninety-ninth street. The program consisted of a score of songs which formed part of a story of five little children recited and sung by Miss Denison. The audience, children and grownups alike, applauded heartily. Viola Palmer played the accompaniments with taste and delicacy.

Lilly Hafgren-Waag, the Dutch soprano at the Mannheim Court Opera, has been engaged for the Royal Opera in Berlin.

## A WEEK OF GOOD LONDON CONCERTS

## Pianists the Chief Artists—Lamond, Grainger, Howard-Jones and Borwick

LONDON, April 1.—Frederic Lamond, the famous Beethoven interpreter, appeared at Bechstein Hall last Saturday in the following program:

Variations on a Theme of Paganini, op. 65, Brahms; Sonata in C Minor, op. 111, Beethoven; Ballade in A Flat, Impromptu in F Sharp, Polonaise in A Flat, Chopin; Erlkönig, Schubert; Liszt; Barcarolle, Rubinstein; Four Follets and Tarentelle Venezia e Napoli, Liszt.

Mr. Lamond has long been praised for his reading of the Bonn master's works and again Saturday he proved that his powers are in no way diminishing. There was in his work something rugged and uncouth, but withal dignified, which belongs to the genius of Beethoven. Mr. Lamond's intellectual grasp is never puny and his emotional conception of the master is perfect.

Percy Grainger interpreted Tchaikovsky's B Flat Minor Concerto at Saturday's Queen's Hall Symphony concert, under Sir Henry Wood's baton. Mr. Grainger played the grateful work in fine style, with a cold, brilliant technic which suits that type of composition. Moreover, the Australian pianist brought to his reading a free and joyous temperament and a sound musical judgment, although little of the latter was needed in this instance. The orchestra played the same master's Suite, arranged from the ballet "Le Lac des Cygnes" and extracts from "Meistersinger" and the "Ring."

Howard-Jones again gave a successful Brahms recital last Monday. Mr. Howard-Jones is a pianist who uses his mental equipment as few keyboard artists do and as a result plays his Brahms to some purpose.

Alfred Cortot and Jacques Thibaud gave a joint recital Tuesday at Aeolian Hall. César Franck's lovely sonata was performed as only two such artists could play it, with a perfect sympathy and proper balance of piano and violin parts; in fact, with a full sense of all its beauties. Fauré's pleasant sonata was the other work chosen by these artists, while the Quatuor Mongeot introduced a concerto, op. 21, by Ernest Chausson, for string quartet, piano and solo violin.

Bronislaw Huberman was a prodigy child who startled the Continent by his violin playing when he first appeared on the concert platform. Mr. Huberman has now "grown up" and happily is no less an artist. Not that he now startles as he did in his youth, but that he plays with all the finish of the virtuoso, a strong musical sense and no exaggeration in tempi or style. His tone is not large, but his violin (at least the one he used the day of his concert) is not an instrument of big tone, but of very lovely quality. Still Mr. Huberman is essentially a player of intimate qualities and should be heard in a smaller hall than Queen's Hall.

Leonard Borwick has the distinction of being considered one of the finest pianists England has produced, and when we consider that Albert and Lamond are of English birth this is no small compliment. Mr. Borwick's reputation does not confine itself to England by any means. Indeed, throughout Germany his name stands very high and some years ago, when in Vienna, Johannes Brahms praised Mr. Borwick's performance of his work in no undecided terms. In a recent program here, which included works of Bach, Schubert, Schumann, Mendelssohn and Chopin, Mr. Borwick showed a fine versatility, perfect technic and a strong appreciation and power of interpretation of the classics. Mr. Borwick will shortly enter upon an extended tour of Australia and America.

Theodore Byard gave a successful song recital at Bechstein Hall Wednesday evening. He chose songs of English, French and German schools ranging from Purcell and Schubert to the most modern works. Mr. Byard is not only an artist in everything he does, but his enunciation should be a model to every English and American singer and to some German singers. Mr. Byard's pronunciation of German is absolutely impeccable and quite marvelous in an English artist.

To my knowledge no English conductor has ever given a better reading of Beethoven's Seventh Symphony than Landon Ronald did Wednesday evening. Mr. Ronald gave the slow movement with all due respect to its funeral atmosphere, while the Scherzi and Finale were rhythmically fascinating. Mr. Ronald brought out the suggestion of the triumphant Napoleon,

the joy of the "Volk" in ultimate freedom; in fact, all the tremendous confusion of Vienna of 1809, when Beethoven first conceived this glorious symphony. The last movement is one joyous dance of energy and youth. All praise to Mr. Ronald for his virile reading of it. The double piano concerto in C Minor, by Bach, is another joyous work, full of lovely melody. It is accompanied by the strings alone and is so grateful that one wonders it is not more often seen on programs. The Misses Elsa and Cecelia Satz took charge of the piano parts and did their task with taste and ability.

Mme. Lula Mysz-Guinness gave a recital of German lieder on Thursday evening in Bechstein Hall, in the presence of an audience distinguished for its size and representative of the best which London affords socially and musically. This gifted singer in no wise disappointed the expectations aroused by rumors of her fame. To the possession of a rich, powerful, flexible mezzo-soprano voice she brings rare powers of interpretation, an authoritative presence and an exceedingly mobile countenance. All these she uses with supreme assurance, at times perhaps too much. Such vast quantities of tone are surely not always necessary to an impressive effect and furthermore these beget a monotony of attack in the phrasing, which was rather surprising in a singer who could show such delicious and enchanting nuances of tonal effects, such gun-like qualities of enunciation as she exhibited in Schumann's "Schneeglöckchen" and Brahms's "Das Mädchen Spricht," both of which had to be repeated. EMERSON WHITHORNE.

## A "NON-UNION" ACCOMPANIST

## Brooklyn Choral Concert Embarrassed by Orchestra's Protest

Brooklyn society attending the concert of the Woodman Choral Club at the Academy of Music on Tuesday evening, April 4, was provoked to arms against the Musical Union, when it was suddenly announced that the club could not be permitted the use of an orchestra, inasmuch as Mrs. Florence B. Laskey, a prominent society woman and member of the organization, who was to preside at the piano, was "non-union." Mrs. Laskey, of course, could not deny the charge preferred against her by the Musical Union. It was finally decided that the club, with proper encouragement and indulgence of the audience, would do just as well as without the aid of an orchestra.

The matter caused quite a stir among the audience. That the union should have projected its influence into the chaste halls of the Academy was generally considered by society folk to be "a downright outrage." Mrs. Laskey accomplished her task in so able a manner that the orchestra was not missed in the least. A. Huntington Woodman, the organist, who is at the head of the Woodman Choral Club, not only conducted the singing with very artistic results but also performed on the organ with that excellent skill for which he is well known.

In the absence of Florence Hinkle, soprano, who was indisposed, Laura L. Coombs appeared as soloist. Miss Coombs was in fine voice and sang the following numbers: Massenet's "Vision of Salome," Jacoby's "A Butterfly" and Cadman's "In the Land of the Sky Blue Water." Maud Morgan, harpist, gave much pleasure by her playing. The choral numbers, all of which were sung by the club in a highly impressive style, were "The Woodland Concert" (Muhlert), "Lorely" (Liszt), "If My Songs Had Airy Pinions" (Hahn), "The Water Fay" (Parker), "The Princess of Y's" (Hadley), "Benedict's Stream" (Mildenberg) and "Gently Fall the Shadows" (Mildenberg). L. D. K.

## Flonzaley Quartet Aids Hartford Sängerbund Club in Admirable Concert

HARTFORD, CONN., April 8.—The good citizens of German origin who make up the Hartford Sängerbund provided a fine concert at Parson Theater last evening, that was enjoyed by a good-sized audience. The Flonzaley Quartet was a special feature.

Of the vocal numbers especially good shading and tone were noticed in "Wie's daheim war" and the always beautiful Brahms "Wiegenlied," and it goes without saying that the singing of "Die Wacht am Rhein" was fine in enthusiasm and effectiveness. Director Weidlich had plenty of tone at his command always and his singers gave him admirable attention and support.

The playing of the Flonzaley Quartet was fascinating in every measure. There was spontaneous applause after every movement played and an added number was absolutely demanded of the quartet when the brilliant Dvůřák work had been so wonderfully interpreted. W. E. C.

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